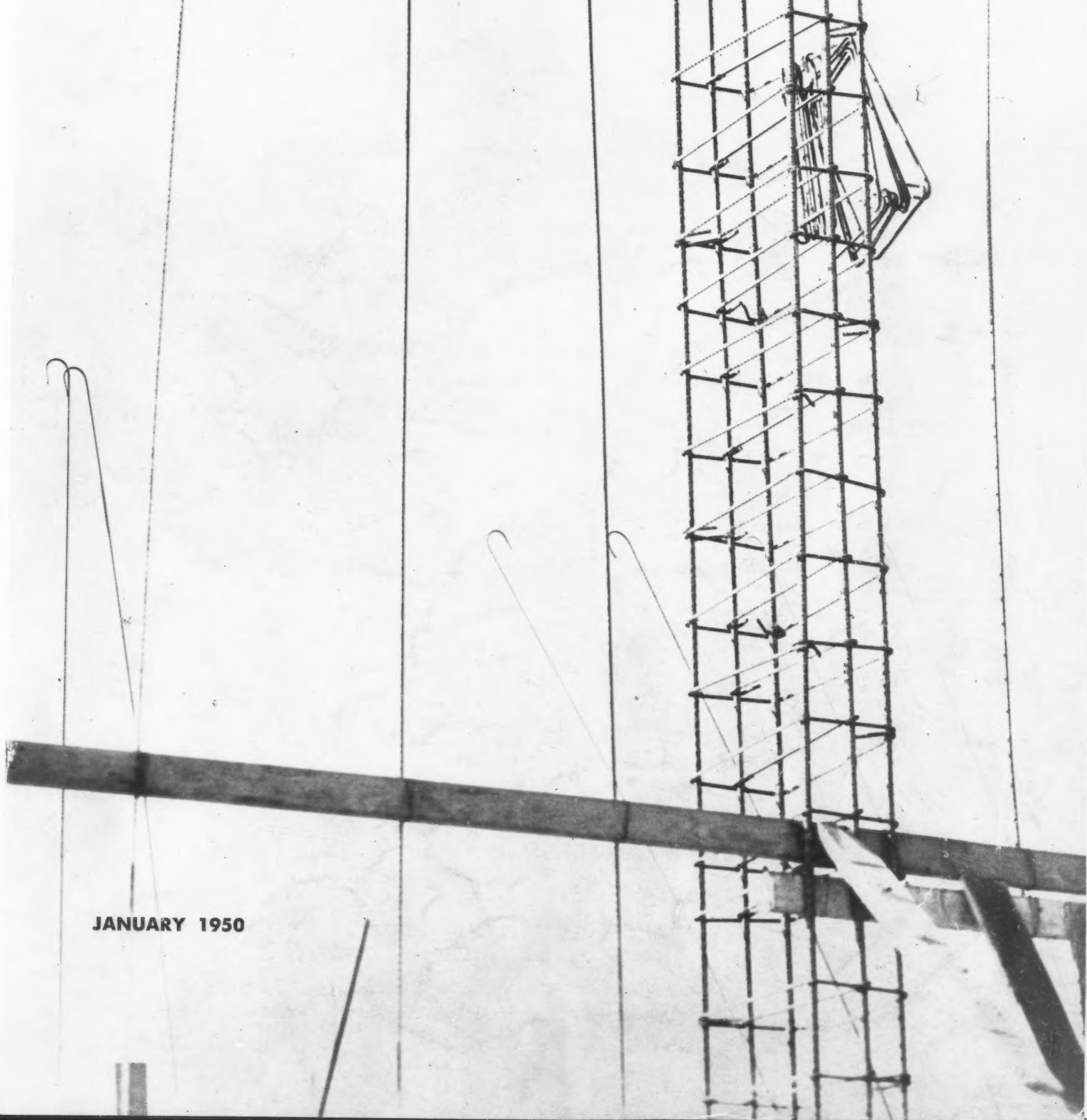


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**FIGURE 3**

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People are forever turning up at museums with "dinosaur eggs." Herbert L. Kornfeld, writing about museums in "Arts and Architecture" for November, 1949, believes that he too has found a dinosaur egg. "Museums," he says, "are stuffy . . . some are born that way, some achieve stuffiness and others thrust it on the public." From the vantage point of direct experience in the operation of a museum with strong public service orientation, it appears that Mr. Kornfeld has done an inexpert job of fossil hunting. What looks to him like a dinosaur egg is actually a common stone of the kind widely used in pelting straw men.

There is already a history and tradition in the development of museums as educational institutions. The question of whether the museum should be a "cemetery for bric-a-brac" or a thriving element in community life was the subject of debate in the last century, not this. As far back as 1870, the Metropolitan Museum of Art in New York proclaimed public service as its true function with a charter which provided for " . . . encouraging and developing the study of fine arts, the application of arts to manufacture and practical life, advancing the general knowledge of kindred subjects and, to that end, of furnishing popular instruction and recreation."

Since the turn of the century, museum history is an account of the strivings of a growing number of institutions to enhance their community function. There have been false starts, wrong directions and dead ends along the way; but, by and large, the devel-



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opment has been hampered more by practical considerations than by limited vision. Inherited buildings of poor design, inherited collections of poor material, restrictive controls from the outside and, above all, lack of funds have been the real stumbling blocks in the path of quick realization of all the goals of a modern museum.

On the other hand, these obstacles have not proved insuperable. With very few exceptions, American museums today have more facilities, give wider and more effective service to the public, enjoy steadily increasing attendance and get more money from public sources.

Mr. Kornfeld's article is a collection of hints on "how to." He has, however, neglected to tell us what he thinks a museum is and what its basic functions are. Working backward from his specific challenges, we are led to believe that he sees a museum as a department store of history, science and art whose problem with respect to its public is the same as that of a business selling hats, cosmetics and radio sets. To those of us faced with the task of operating museums and the challenge of improving them at the same time, the matter of definition cannot be dismissed so lightly.

The museum is a many-sided institution. It is not a university, it is not a scientific laboratory, it is not a library, it is not a show-place—yet it is all of these and more. It is a repository of unique and irreplaceable materials which it both holds in trust for the public and displays for the edification of the public. It is a workshop for scholars where known facts are organized and original research is pursued. It is a Bureau of Standards for the community, guarding the authenticity of objects and exhibits, maintaining through sound scholarship the best accuracy attainable at the

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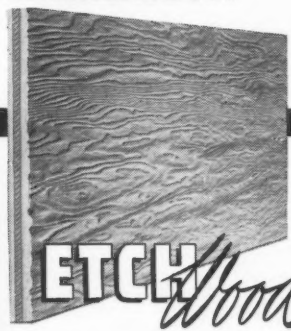
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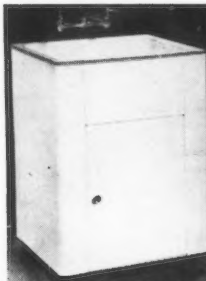


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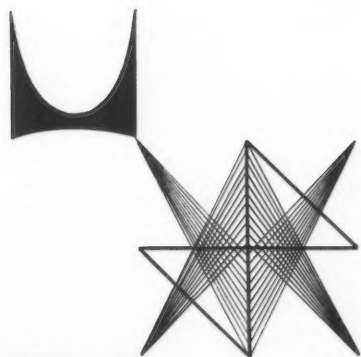
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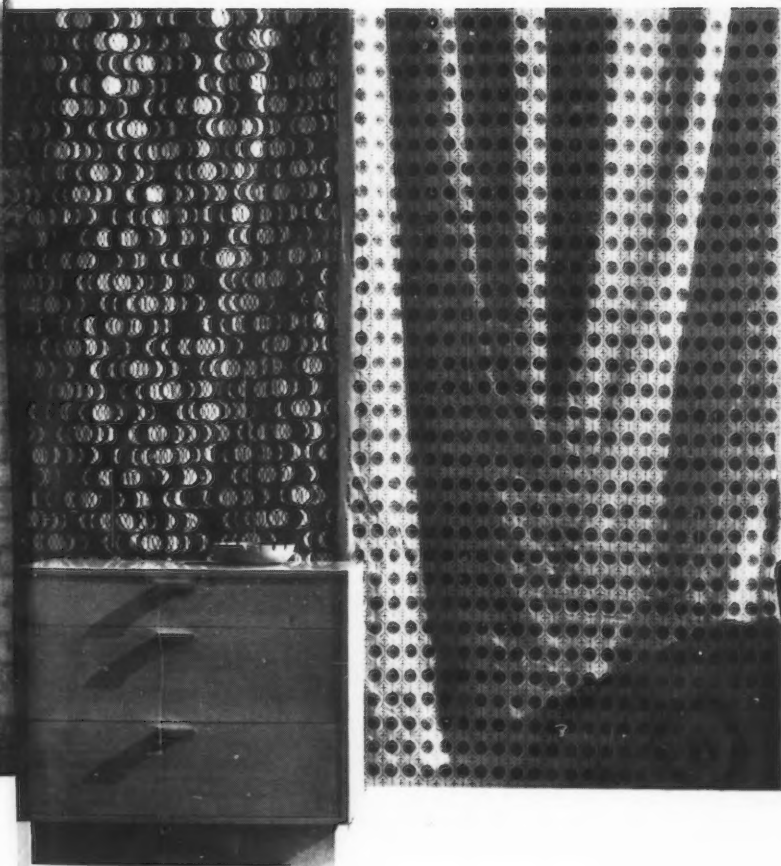
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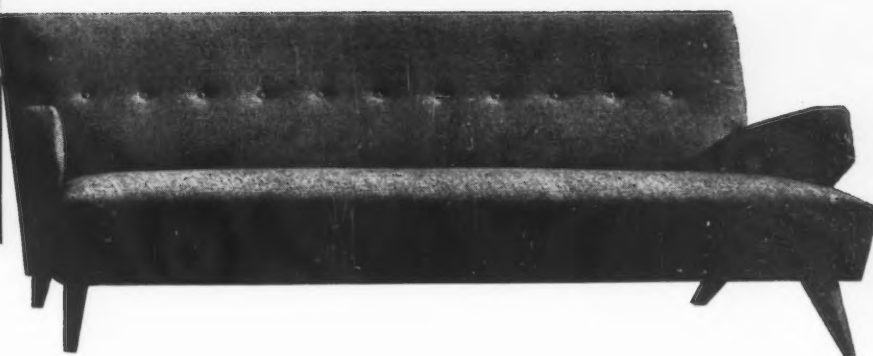
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A museum which tries to be effective in all these respects has a correspondingly many-sided operation. Ernest Fenollosa wrote in *The Lotus* in 1896:\*

"Speaking broadly, the function of a great art museum, one fully equipped with funds and specialists, is fourfold: first, the exploration for and collection of material; second, the proper care and arrangement of material; third, the deduction of new knowledge from the study of material; and fourth, the disposal of this knowledge to the end of the greatest public good;—in brief, acquisition, preservation, original research and public education."

Thus, to equate the problem of museum presentations with department store selling, as Mr. Kornfeld does, is to take a most superficial view of what the museum is trying to do. The analogy with the department store or the haberdashery is inept because museums, unlike department stores, are not trying to trade with the public on the basis of objects-for-dollars. Whereas the department store stocks dozens of objects of a kind, size and color, which it wants customers to buy, the museum displays one-of-a-kind treasures for their intrinsic value but even more important to convey ideas, to present worthy examples of both the development of man as a physical, social, moral and intuitive creature, and of the growth of his knowledge about the world.

Of course, to capture the public imagination, fullest use must be made of advanced display techniques; but museum personnel are well aware of the canons of effective display. The problems of

convenience of visitors, accessibility of material, effective labeling, motivation and unity in arrangement and the overall, story-telling character of exhibitions are dealt with all the time. Museum publications and intramural discussions among museum personnel devote extensive and expert attention to these matters. If museums had all the money they require, there would probably be a more dramatic demonstration of this awareness; but even so it is not likely that the specific results would satisfy a critic who insists on viewing the museum as an aristocratic cousin of the department store. For all their desire to say "Please Touch" to their visitors, museums have to discriminate as to what objects can take such treatment. A Chinese bronze, its treasured patina enhanced by great age, cannot be touched. No greater understanding or appreciation will accrue to the visitor who rubs his fingers over the brush marks of a Rembrandt. On the other hand, certain sculptures invite handling and are not at all harmed thereby. To give one such instance, there is a Sinenis colt in the main foyer of our own museum which is touched by thousands of children and adults every year, with the encouragement of our staff.

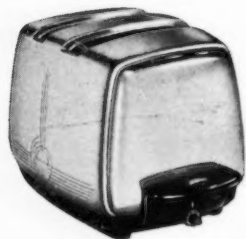
While the relatively young museums of America have not allowed a wide-eyed fascination with contemporary salesmanship to dominate their thinking, they have nevertheless consistently enhanced the impact of their exhibitions. Contrary to Mr. Kornfeld's claim that museums have cut themselves off from the public, facts and figures tell an opposite story. Audiences and public grants have grown while museums have paralleled that growth with an increase in the number and kind of events they sponsor. To the traditional activities of the museum have been added the presentation of documentary films and chamber music concerts, the rental and loan of museum materials to schools and other organizations and institutions, the publication and sale of popular pamphlets, prints and color slides and the projection of museum subject matter through television.

Newspapers, radio stations, periodicals and television—all the media of mass formation—have been quick to recognize the

\*"Art Museums and Their Relation to the People," *The Lotus*, Part I, vol. IX, No. 11, May 1896, p. 844.

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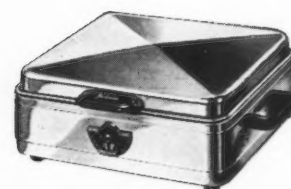


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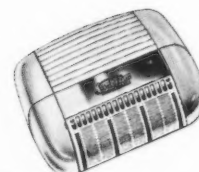
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importance of the museum to the community and the community's increasing interest in the museum. Through a combination of civic responsibility and enlightened self-interest they have helped greatly to enhance the lines of communication between museums and the public.

The United Nations, through UNESCO, has grasped the unique potential of museums on a worldwide educational level and has assigned them front positions on the cultural sector of the fight for lasting peace. In a succession of executive orders, the Director-General of UNESCO was recently instructed:

"To provide for the exchange of information concerning museums, their techniques, modern methods of presentation. . . ."

"To stimulate and promote and develop a plan for organized exchanges of exhibitions and collections, including in particular the international circulation of UNESCO's exhibitions. . . ."

"To seek means to enlist the cooperation of museums in all applicable programmes such as Fundamental Education, Adult Education, Arts and Sciences. . . ."

"To investigate proposals for exchanging professionals and students and books, works of art, collections, exhibits and other materials between countries. . . ."

The museums of the world have an enormous task to perform on levels starting with the development of the individual, through enlightenment of the community toward world understanding. Such dissatisfaction as museums may feel in their achievement thus far is a healthy urge for improvement. The real problems range far more widely than any pat suggestions based on merchandising and salesmanship would indicate. The museum is the window through which a given generation views its own environment and its past history. It tells man where he stands in his social, scientific and cultural milieu and, by intelligent synopsis, how he got there. If the museum is given the chance to be effective as fully as it wants to be, its collections, research, exhibitions and services can be directed toward keeping that context forever up to date.

## CINEMA

ROBERT JOSEPH

Last month the motion picture industry commemorated the second anniversary of the Hollywood investigation. A continuing series of statements by responsible spokesmen for the industry repeats the assurance that the screen has been free of ideological mischief, and that studios have scrupulously avoided employing known or suspected malefactors in the realm of ideas. "The Ten," as they have come to be known, (and who have their historic counterpart in the dread "Black Ten" of Venetian Renaissance history, the ten unknown and unnamed men of that Republic to whom everything evil and corrupt was always ascribed), have served as a latter-day bugaboo for other film craftsmen who are encouraged to profit by their example.

There have been two important results of the investigation in terms of Hollywood picture-making. One of them has resulted in a growing sterility in screen vigor. There are exceptions, of course. "Home of the Brave," "Lost Boundaries," the current "All the King's Men," "Intruder in the Dust" are, indeed, vigorous pictures which deal forthrightly with social themes. In fact, "All the King's Men" comes to the screen as one of the most powerful indictments of social injustice in years. Of these four films, however, three of them were independently produced, which means that the producers were in a position to exercise a greater degree of latitude than is generally permitted in major film studios; and of these three two were not released through major studio distribution agencies.

The fact that independent producers, Stanley Kramer ("Home of the Brave"), Robert Rossen ("All The King's Men"), and Louis de Rochemont ("Lost Boundaries") could produce the kind of think-pictures, as former Ambassador Gerard once characterized them, which major companies were apparently avoiding in any number does hint, at least, that major companies are by-passing the kind of themes which brought down the wrath of the Investigation

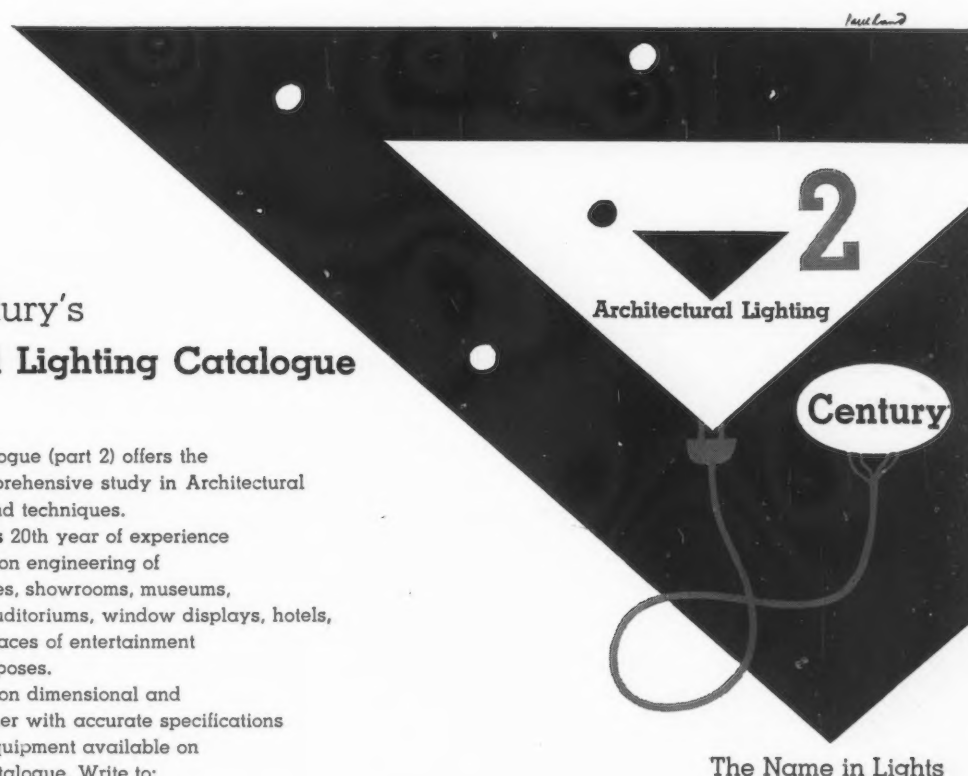
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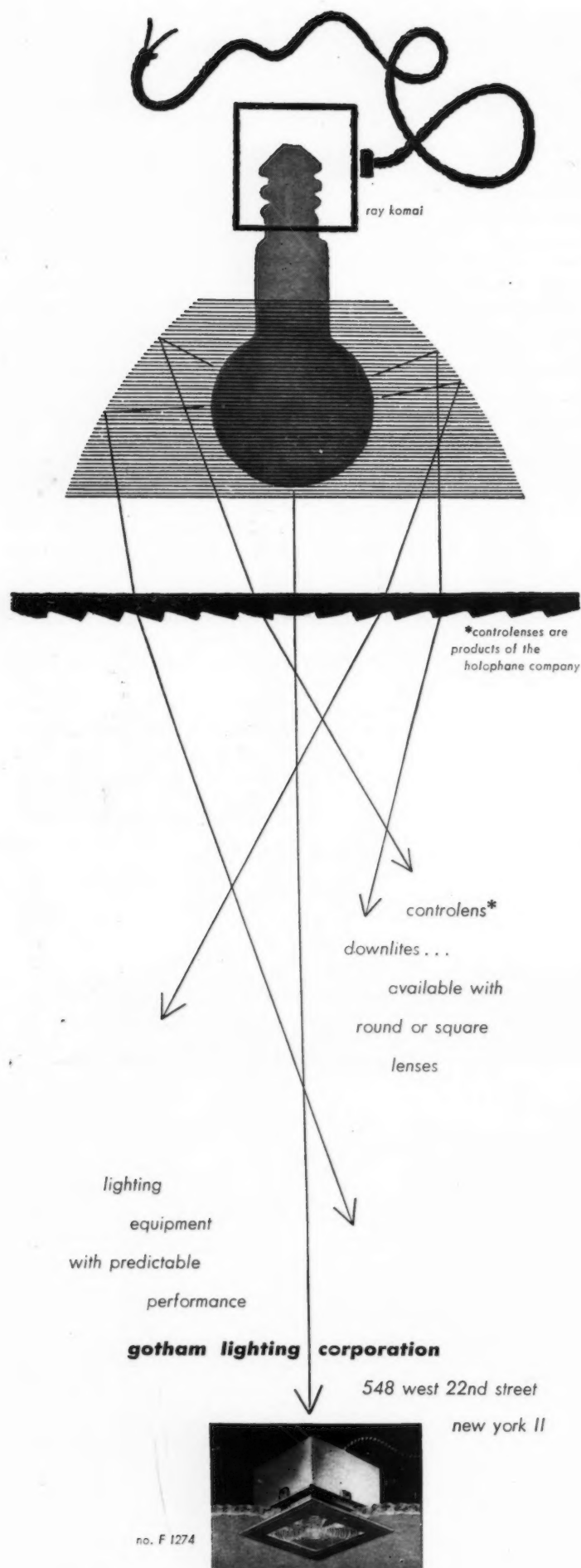
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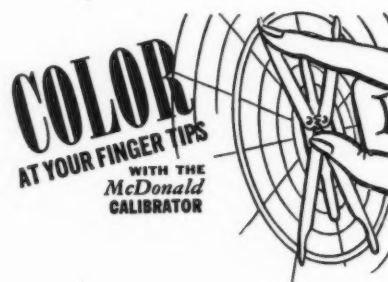
Committee. At a front office production and policy meeting one major studio head stated that screenwriters no longer knew how to either "write or end a decent screenplay." It is a fact which many writers are willing to admit: they are so careful to adhere to a screenwriting policy of noncommittalism that they don't know what to write or how to write it. Even the "Hollywood Reporter," which carefully mirrors producer thinking on industry matters, inveighed against too many escapist violent action melodramas which had substituted shoot-it-out killings for conflicts of ideas. It was the purpose of the original Hearing two years ago to take testimony and transcript, and to estimate the extent to which alien or unsympathetic ideas had crept into Hollywood motion pictures. From this beginning a number of interesting results have come, including a Supreme Court Case; a sixty million dollar lawsuit; an industry blacklist; and, in some respects, most deplorable of all, immeasurable damage to our national reputation for freedom in other parts of the world.

Because of the industry "blacklist" a number of the Ten have been forced to seek employment in the motion picture field abroad. Edward Dmytryk, director of "Crossfire," and one of the Ten, recounts that when he arrived in England to direct pictures for J. Arthur Rank, his experiences were met with considerable disbelief. "Even before I reached England," Dmytryk states, "film field artists and technicians had heard of the Hearings. They accepted large portions of the Hearings themselves, but could not believe that a blacklist against the Ten actually existed. Many of them told me that until they heard of the Hearing, Englishmen were willing to concede to Americans an equal share in the tradition of personal freedom. The motion of a blacklist and boycott, refusal of employment to men because of their ideas was alien to them."

Adrian Scott, on his way to work in France, and Ring Lardner, Jr., on his way to work for a Swiss producer, passed through. The thought that Americans had to leave their country to get jobs abroad seemed grotesque. Thus, from outward appearances, at least, the country which offered the bounties of the Marshall Plan, which insisted in democratic freedom in the countries which it aided, which decried the stifling of freedom of expression in sat-

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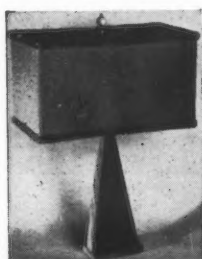
ellites beyond the Curtain, countenanced a blacklist. The enemies of the United States are making capital of this juxtaposition; and our friends have no answer.

#### Some Late Reviews

We stand practically alone in considering "Madame Bovary" one of the fine motion pictures of the year. The film version of the Flaubert novel took a lambasting up and down the country, and its chief performers, Jennifer Jones, James Mason, Van Heflin, and Louis Jourdan came off rather badly. I considered the transposition of the novel to screenplay a magnificent job. The picture did exactly what Flaubert wanted his novel to do: it showed the inner corruption of a period in France's history; the picture showed that Mme. Bovary was not in herself evil, but was a product of her times and her environment, and this the motion picture did extremely well. Jennifer Jones, in my opinion, redeemed herself after "Duel in the Sun" and "Portrait of Jennie." She is a fine, capable actress who grows with each successive role.

"Madame Bovary" as a film has some cerebral moments in it, which may possibly account for its lack of success. It has sordidness and pathos, and a certain romantic fragility which was extremely well done. Individual performances were well done, although I considered Van Heflin badly miscast as a small-town doctor. A special word of praise for the direction which was outstanding. "Madame Bovary" is one of the few literate and adult presentations of the year.

If you liked James Cagney when he was pushing grapefruit into "dames" faces back in the early thirties, you'll like him all over again in "White Heat." This is as bloody, as fast-moving, as violent a film as he ever made, and he made "Public Enemy" and "Angels with Dirty Faces" among other gangster melodramas. This is a brought-up-to-date version of a number of earlier James Cagney pictures, a throw-back to "Little Caesar" and "Let 'Em Have It" among other classics of the film-gangster era. It's all good entertainment if you like your mayhem in chunks.

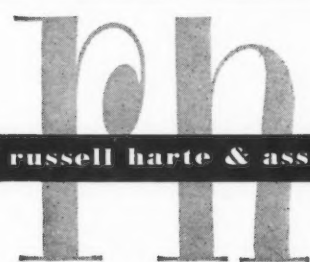


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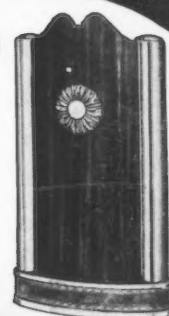


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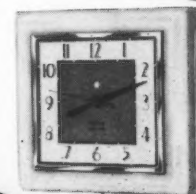
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## MUSIC

LAWRENCE MORTON

About thirty years ago Arnold Schoenberg predicted that the second half of this century would exaggerate the importance of the very elements of his music that the first half underestimated. It is perhaps too early to test the accuracy of this prediction. But current activities in Paris, where the twelve-tone system is being codified as The Gospel According to Saint Leibowitz, point toward a fulfillment of the prophecy. There, more energy is apparently being expended in defining the system than in filling it with significant music, and polemic is calling for more passion than is composition. Nothing seems to irk the gospel writers so much as the master's refusal to be hemmed in by their interpretations of his system.

In Los Angeles, on the other hand, Schoenberg has many admirers and followers but no adoring cult. His very presence in the community, the lively flow of wit and wisdom from his Brentwood home into musical circles and beyond, his deep faith in himself and his ironic attitude toward his disciples—these have engendered affection for him and respect for his art rather than any desire to establish an orthodox faith based upon principles that he himself obviously regards as somewhat fluid. A growing audience has come around to value his art more than his methods. He is actually becoming "box office," but so gradually that the process seems not to be a step toward the fulfillment of his prophecy but a growing maturity of appreciation. At the Schoenberg program presented by the local chapter of the ISCM over a hundred customers were turned away, albeit from a small hall. At Evenings on the Roof there was a very large crowd in a large hall; but this was to be expected since the Roof audience has been patiently trained through many seasons to listen to Schoenberg's music right along with that of Bach, Beethoven and Brahms. Harold Byrns's Chamber Symphony and Wallenstein's Philharmonic opened their

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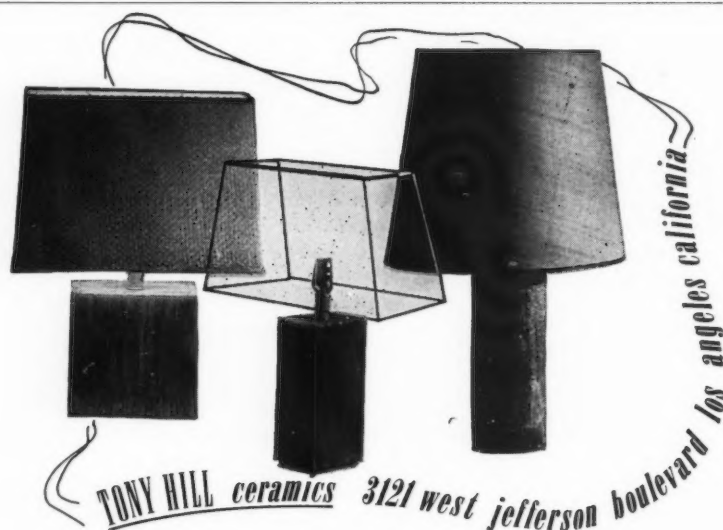
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seasons with, respectively, the difficult first *Chamber Symphony* and a squib from the gigantic *Gurre-Lieder*. KFWB's "Music of Today" devoted four of its weekly half-hours to a repetition of part of the Roof's repertoire and an air-check recording of the *Five Orchestral Pieces*. There were no cries of anguish and no anti-modernist demonstrations. On the contrary, there was real enthusiasm. This is one side of the coin.

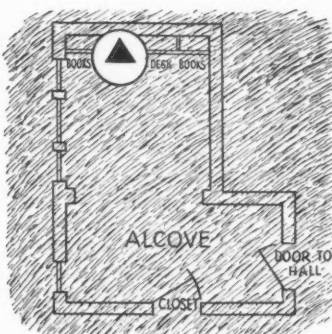
Let us look at the other. It would not be meet to question the devotion and sincerity of the celebrants, but it must be said that it is not a brave thing to play this great composer's music in 1949 or to listen to it without hissing. It might have been brave in 1920. And in assessing what appears to be box-office appeal let us not mistake a celebration of his seventy-fifth birthday for acceptance of his art. Applause, unfortunately, does not discriminate between the composer, his work, his birthday and his interpreters. And let us confess that in no way could we flatter ourselves more unctuously than by congratulating him. Calling out our bravos we borrow part of his fame. Reflecting the light of his sun we look resplendent. History will record us as the audience that applauded, however belatedly. And Schoenberg, as he accepts our homage, beams on us all indiscriminately whether we be friend or foe, snobs or genuine music lovers, hysterical modernists or dried-up conservatives.

It was altogether wonderful to observe the ironic accent in Schoenberg's acceptance of the proffered honors. He was delighted but not deceived. In the little ceremony at Harold Byrn's concert, he accepted graciously enough the bestowal of citizenship upon him by an official representative of the city of Vienna, but not without reminding that community of its noisy rejection of his first revolutionary works, and of the exile it had imposed upon him in hate. (Dear old Vienna! where a few days later the opening of the opera season was celebrated with an anti-Semitic riot against a Jewish conductor.) In a letter to the commentator for the New York Philharmonic broadcasts, on the occasion of a birthday performance of an excerpt from *Gurre-Lieder*, Schoenberg hinted slyly that the playing of this early and non-controversial music was a

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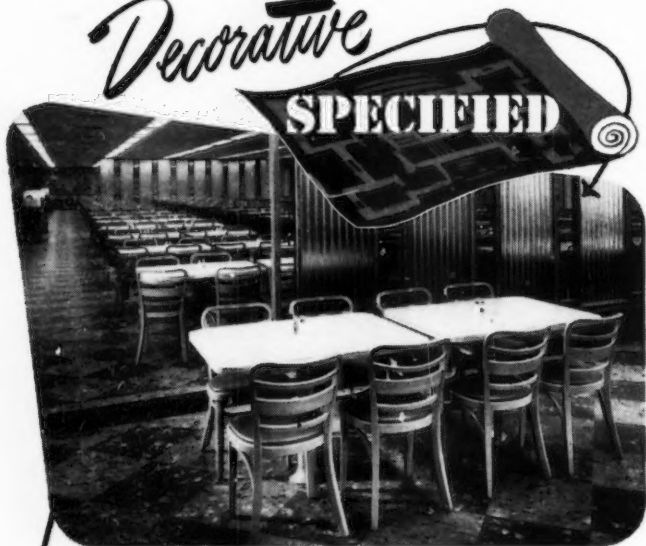
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somewhat grudging compliment, one that made him look forward to his 125th anniversary when conductors might be ready to play his mature music.

It is fair, then, to be skeptical about birthday celebrations. But this need not affect our evaluation of the music heard. For serious listeners the concert-hall observances were immensely educating, especially since the performances were uniformly excellent. We were given the opportunity of reviewing within a few short weeks almost the whole scope of Schoenberg's art, except for his dramatic and choral music, from a song of Opus 1 to the violin *Fantasy* composed this year for Adolph Koldofsky. We were able to observe the formative influences of Wagner, Mahler and Strauss; the emergence of atonality; the twelve-tone method applied both freely and rigorously. The repertoire might have been selected to illustrate a formal critical analysis of the development of Schoenberg's art.

Such analyses have been made so frequently that there is no need to repeat their substance here. Generally speaking, they have been concerned with the tonal aspects of the music. The rhythmic element, however, has been less discussed. Also it has been less understood. So observant and sympathetic a critic as Virgil Thomson has written that the "naive organization of pulses, taps and quantities . . . limits the intelligibility, hamstringing the expressive power, makes (the music) often halt in its tracks." This, it seems to me, is a mistaken appraisal, mistaken because it does not recognize that one of the basic elements of the composer's rhythmic structures is the rhythm of non-metrical poetic speech. Its poetic analogy might be free verse. It has also been called a prose rhythm—a description I would reject because of the great expressiveness of the subject matter. But whatever it be called, it is a rhythm that is constantly modulating, it never has the sing-song beat of a poem that is recited in a mechanical way in order to prove that the scansion is an unwavering iambic pentameter. There are examples, especially in the early works, of traditional rhythmic procedures—stanzaic structures, strophe and anti-strophe,

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metrical patterns, cadences and semi-cadences that roughly correspond to rhyme; they have not been entirely abandoned in the late works.

The Schoenberg rhythm is the rhythm of speech in its expressive aspect, where speech is the vocalization of emotion. It is a textbook commonplace that vocal melody is an extension of speech, and that instruments strive for the expressiveness of the human voice. That is why we still use the word *cantabile* as an indication to instrumentalists that we want them to play "in a singing style." And that is why conductors habitually sing passages to their orchestras in order to indicate to them the particular kind of inflection desired. And incidentally that is why Wendell Kretschmar, in Mann's *Dr. Faustus*, verbalized the melodic motifs of Opus 111, the better to describe the emotional implications of the music.

Now it is possible to verbalize any melodic fragment, a classical example being "John Sebastian Bach sat upon a tack" to the subject of the C-minor fugue of the first volume of the *Forty-Eight*. This little parlor game can be played with Schoenberg's themes no less than Bach's. Thus the finale of the *Third Quartet* has been verbalized as "Goosy goosy gander"—and no disrespect is implied. But these small metrical units, when assembled into larger units, have the non-symmetrical configurations of free verse or prose; they suggest the large and eloquent structure of long-lined and unrhymed poetry.

This does not mean that the patterns of a vocal line are necessarily duplicated in an instrumental accompaniment. Indeed, of the 189 lines of poetry of Byron's *Ode to Napoleon*, no more than five in Schoenberg's setting show the voice and accompaniment progressing in a metrical unison. The stanza structure of the poem has an approximate parallel (but only approximate) in the thirteen-bar units of the music; but this is an observation made by the eye in dissecting the score rather than by the ear in hearing it. There is also in the *Ode* a strong sense of the symmetry of small units, which derives from the predominant motivic structure of the music. But in the larger units the free-verse scansion is predominant;



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cadences follow the sense of the words rather than their rhyme. Another factor heightening the free-verse sense is the very frequent change of tempo. In the thirteen bars of the second stanza there are an *accelerando*, a *tempo*, *poco ritard*, *colla parte* (implying *rubato*), *ritard*, *poco adagio*, and *molto ritard*.

The rhythmical independence of the vocal and instrumental lines is a phenomenon that should not be over-emphasized. In reality it is nothing more than the "through composing" of the accompaniment of a song. It would not be worth speaking about at all if not for the fact that the speech rhythms, which we are so conscious of in works like *Pierrot* and the *Ode*, are also characteristics of the purely instrumental works. If one doubts that the *Trio*, and even more so the new *Fantasy*, are imbued with these speech rhythms, let him compare them with the rhythms of almost any work of Stravinsky, which are the rhythms of gesture.

In his Faculty Research Lecture at UCLA several years ago, Schoenberg told how, in the early years of his career in Vienna, he and his friends experimented by using the rhythms and tonal inflections of poetry as a source of musical materials. One can quite easily experiment by himself with such materials—best, perhaps, in the privacy of his closet. Take any poem, preferably an unfamiliar one, and read it aloud, allowing the voice full play in its "instinctive" reaction to the emotion of the lines. When some kind of expressiveness has been achieved, try to locate the musical tones that seem to correspond to the inflections of the speaking voice. In the search for these tones, the voice is quite likely to spread its range and speak words quite in the manner Schoenberg indicated in *Pierrot*. You will have arrived at a crude kind of *Sprechstimme*. Continue then in the search for the musical tones, using a piano (you will have deserted the privacy of your closet) to help you locate the sounds implied by your speaking voice. It is not likely that you will find yourself in any recognizable scale, unless you have begun unconsciously to compose a melody for the poem. You will now have arrived at something suggesting atonality—at the very least, an abandonment of tonal centers. These two aspects of his method, *Sprechstimme* and atonality, the composer has himself systematized to a practical degree. But there has been no comparable systemization of rhythm. Yet it is easy to see how the recitation of poetry, without definite musical pitch and often without metrical patterns (which are anyway ridden over or through in order to achieve expressiveness) might have led to the speech-like elements of Schoenberg's rhythmic scheme just as it led to atonality and *Sprechstimme*. I can imagine the processes being identical and simultaneous: the breaking down of existing structures and the reorganization of the materials into new structures. It seems inevitable that the rhythmic structures must have been atomized along with the tonal, for in all music they are inseparable.

It would probably be an exaggeration to say that Schoenberg has expanded the resources of rhythm as greatly as he has expanded those of tone. Nevertheless, it seems to me, a significant contribution has been made here and it deserves fuller study than I have given it for the purposes of this article. For the Schoenberg rhythms are unique. They are not attention-getters, at least in the way that the calisthenic rhythms of so much contemporary music are. Even *ostinatos*, which do appear occasionally, are swallowed up, so to speak, in the larger rhythmic structures. When a critic like Thomson, then, speaks of the naive organization of taps and pulses he is shooting far wide of the mark, for these elements require constant reiteration to make their mark. Schoenberg does not reiterate so much as he modulates, and so his rhythm is not so much marked by individual pulses and taps, which are motor, as by their organization into paragraphs, which are verbal. This is consonant with other features of Schoenberg's art. He avoids the pulse and the tap as reference points just as he avoids tonal centers. His prose-like organization of rhythm has emancipated that function of music just as the twelve-tone system has emancipated dissonance.

Yet let us not be dogmatic. For just as one arrives at the point where he believes that Schoenberg's rhythmic practices might be systematized, there comes a passage like the apotheosis section of *Napoleon*, and this passage is no more startling for its gravitation toward the unorthodox E-flat cadence than for the inexorably square rhythmic drive which places that cadence on a strongly accented down-beat that has already been hammered for thirteen bars.



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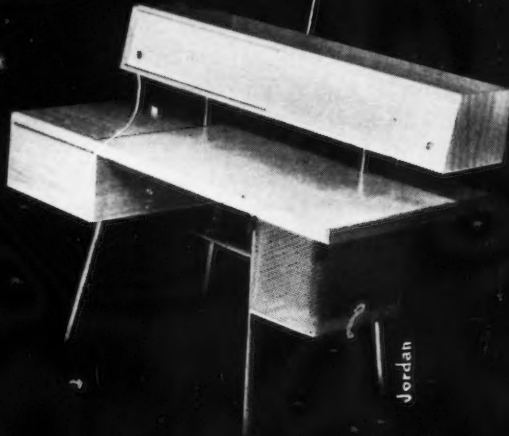
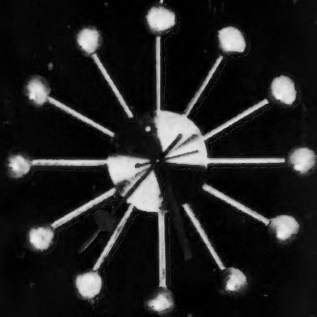
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isamu noguchi  
d.d. and leslie tillett  
betty bass

you are invited to visit 356 north bedford drive • beverly hills

eric bass







In this time of excursions and alarms when man is literally frightening himself to death with nothing less than fear of his fellow man, we take great reassurance from the quiet, constant and thoughtful work being done throughout the many activities of the United Nations. From the Scientific Conference on the Conservation and Utilization of Resources (UNSCCUCR), another means of exchange, another means of understanding, might develop through a cooperation in the giving and the taking of the knowledge of the tool and the device and the formula by which the physical world can be extended to support the human population. It would seem logical to suppose if through this means man could be made really aware of his dependence upon his fellow humans to better clothe and feed and house himself, that somehow through this cooperation he would also come to realize an intellectual and spiritual dependence on himself through all his other selves that exist in his own time.

The following is from a recent issue of the United Nations Newsletter having to do with the formulation of objectives to be developed by the Scientific Conference on the Conservation and Utilization of Resources:

When a farmer's family grows so large that his land can no longer support all its members, the farmer can usually do one of three things. He can purchase more land; he can send away some of his older children to find different means of support; or he can find new, more intensive means of cultivation to increase the yield of what land he has.

The human race as a whole, today, is in much the same position as the farmer whose family has grown too large. The exact estimates of the experts vary, but practically all are agreed that the earth at present does not produce enough food, clothing and other materials for the adequate support of its 2,500,000,000 inhabitants. Yet the human race—at least until interplanetary travel becomes a reality—cannot, like the farmer, go out and buy more land; nor can it send away any of its "children." The human race, if it is to survive and prosper, **must** therefore find new and better ways of utilizing the area and resources available to it and **must** learn to make better use of the products which it is able to wrest from them. The human race, as compared with the farmer, has one advantage, however. It numbers among its children experts and scientists in every field of knowledge, from agriculture and mining to the most highly technical processes required to make use of the basic forces of nature themselves. It has humble farmers who from necessity have learned to grow sixty bushels of grain where formerly there were only twenty, and it has technicians who already have learned to split the atom and may soon find means of utilizing its energies for the running of complex machinery. If all these experts could be brought together to pool their knowledge and skills, the productivity of the earth could be vastly increased.

The first proposal for such a worldwide pooling of knowledge and skills in the fields of production and conservation was made by the President of the United States in a letter to

the United States Delegate to the U. N. Economic and Social Council. \* \* \*

The conference program as a whole has been centered around several major topics, such as **land, water, fuels and energy, forests, wildlife, and fish and marine resources.**

As to the nature of the subjects under discussion, these are quite likely to range from a sober, even dull account of a new method developed somewhere to estimate the amount of rain water likely to run off a given type of hill to Buck-Rogerish proposals for the erection of giant wind-mills, with blades some 200 feet across, for the production of supplementary electric power. Discussions outline methods by which rice paddies and even unused marsh land can be utilized to produce huge quantities of edible fish to alleviate the world-wide protein shortage, while others describe how the astronomical numbers of microscopic algae already contained in sea water can be converted into a valuable source of food. One expert has drawn up a detailed plan for reconvertng the nearly barren desert areas of southern Palestine into the Biblical land of milk and honey, while another describes a system developed in Canada for collecting the best and most productive strains of cereal grains for replanting and cross-breeding. And in the field of metal and mineral resources paper range all the way from an outline of methods whereby some \$1,000,000,000 and several thousand tons of steel can be saved annually by a well-directed program to combat corrosion to a detailed account of the inorganic fertilizer potential of Sweden. Not all of the projects outlined prove generally applicable, or even useful. But even if only, as someone recently wrote, "a Russian can show an American a better way to catch fish, or an Englishman can show a Yugoslav a better way to grow cabbages," UNSCCUCR's purpose will be accomplished and its program to mobilize the world's "knowhow" for the general welfare will have been advanced by that much.

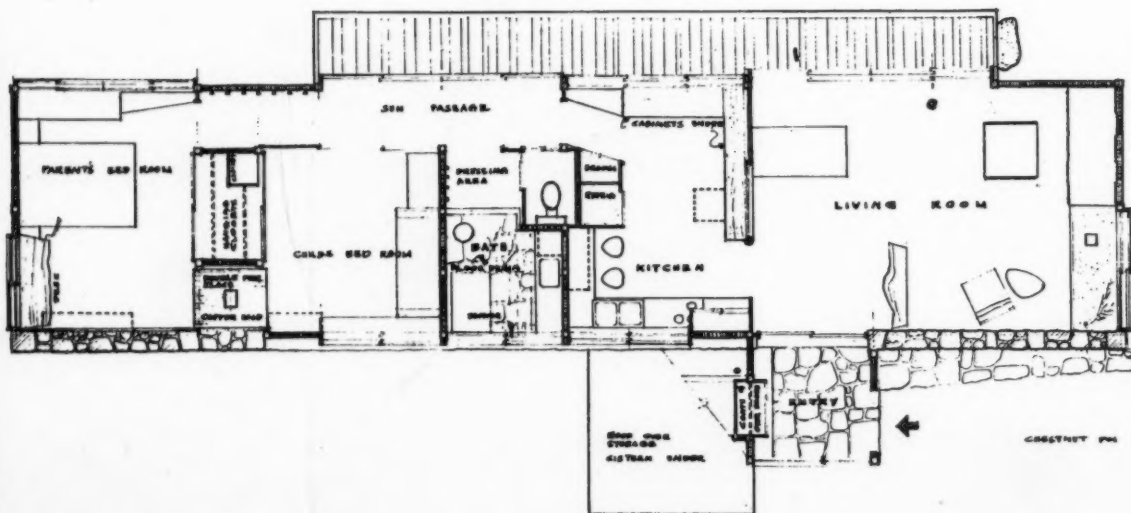


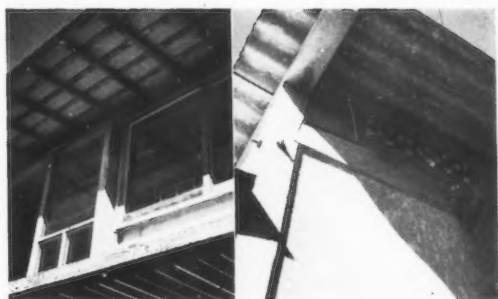
the house of GEORGE NAKASHIMA, woodworker



Photographs by Ezra Stoller

The rough outline of the specifications are: framing—mostly oak, milled by owner; roof—corrugated transite and 1 inch thick concrete tiles, cast by owner; walls—stone,  $\frac{3}{8}$  inch pressured pure asbestos (war surplus), and walnut, cherry, and cedar paneling; ceilings—20" wide solid poplar,  $\frac{3}{8}$ " pressed asbestos with insulation batts; floors—wide planks of walnut, oak, ash, birch, and beech for various rooms; sash—sliding of cypress with double strength glass and inner sash of paper shoji; heating—a combination system of a circulating fireplace, oil, and United States Rubber radiant heating panels.





This house does not pretend anything from the point of view of design. The approach is more an expression of expediency in the need of housing within limited available funds and the techniques of building tempered by the background of the owner. Whatever design there is evolved from these requirements.

The house was built without plans and the detailing was developed from the material on hand or that which was available. The existing plan was drawn after the building was more or less finished.

Perhaps the greatest drawback in domestic architecture is that only the forms change, but the methods are the same, whereas the greatest need today is a creative study of "method"—not merely the mulling of forms on paper or the building of models, but a synthesis of the techniques of building within our present requirements.

Too many of our fresh forms have bones of 2 x 4's held by nails. The bones are forgotten. But our study should start at the bones. With our wonderful machinery we should come to better conclusions.

The esoteric we can do without. The fuzzy third-rate mysticism, we can do without. Building is essentially a practical problem, and we must face the hard fact that the fundamentals are tools and not paper. The greater needs today are not always being answered honestly, and probably cannot be answered without a new mentality.

The fundamental factor in this house is that it was about 90% owner-built, including millwork, cabinet work, masonry, carpentry, roofing, ditch digging, wiring, plumbing, etc. Also it included a large part of the manufacturing of framework, flooring, cabinets, and many odd items from rough material. Material was purchased when funds were available. Time used was what is generally allotted to entertainment or leisure—George Nakashima.







GEORGE NA

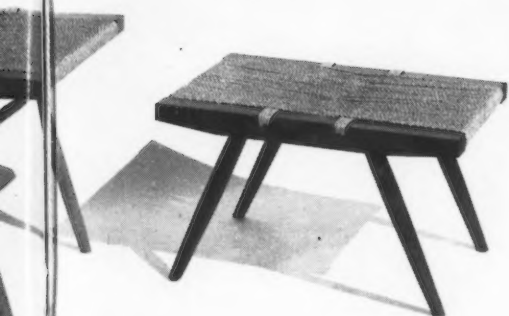
Arm chair

Photographs by G. William Holland

Mira chair, walnut with  
shaped poplar seat

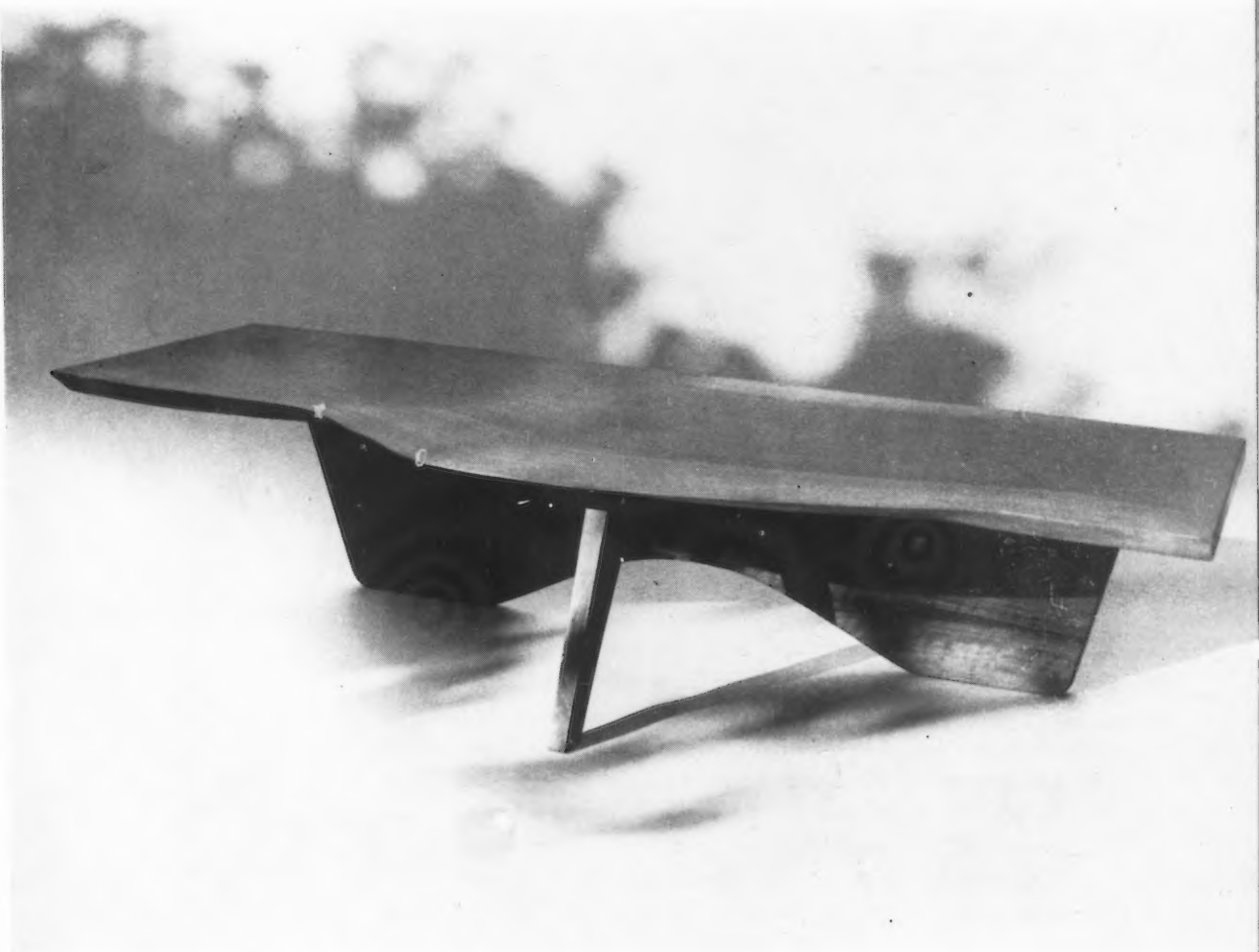


Furniture cannot fundamentally be disassociated from building—the problems and precepts overlap. There again it should be the expression of "method" and less of "style" or "design." There is essentially nothing "modern," nothing traditional," but preferably honest and dishonest results. "Modern" can be just as dishonest as even our worst periods. Here we must examine the bones. There is also personal preference, such as one's reactions to plywood. It has definite utilitarian uses, but it is often esthetically and economically doubtful. In a personal sense what we do in furniture is mostly the outcome of a way of life which to us is important—George Nakashima.



→  
Low table of walnut,  
custom made

Grass seated chair, wal-  
nut or cherry



## GEORGE NAKASHIMA, woodworker

Arm chair, walnut



Cushioned chair, cherry  
wood, rubber foam, den-  
im cover



Straight backed chair,  
walnut with poplar seat



Upon visiting the site one sees at once the inevitable course that the plan will take; much more so than the average lot with its 50 or 75 foot frontage. In this case its 150 foot dimension parallels the street and overlooks a broad canyon of trees and mountains. The narrow dimension of 75 feet becomes its depth and adjoins an embankment left by the excavation of this land. Here we have a plateau with two different level approaches from the street stating in rather clear-cut terms the best solution suitable to its physical aspects. It would seem that the most reasonable approach is also the most objective, which is unfortunately so misunderstood today.

It is a good practice to listen to the land, to the materials, and to the actual and the useful requirements of the client. Then the architectural problem is likely to state its own course, and the architect can follow with assurance.

The whims and florid tricks of an architect or his psychic interpretations of the obscure inner depths of the client, or the client's own confused obscurantism—are diseases that one does not impose on any creative work.

The purpose of architecture, specifically in this case, which is to create a 1500 square foot house, is not merely an architecturally interpretive problem, either by the client or the architect. It is the architect when he succumbs to the temptation of becoming an architectonic psychoanalyst who is actually the patient.

The practice of architecture is something else. It is sometimes difficult to speak of the architect without thinking of music, especially from the point of view of Alain, a great French thinker, speaking of Bach: "Qu'il n'y a de drame qu' entre les sons eux-memes; drames dont il est possible de demeler quelques chose." It is not a question here of emotions or tumultuous passions—it is simply the drama of the sounds themselves, and not the drama of man insofar as man has confused his own realities. So it is with architecture—the drama of the integration and the determination of materials—with the land and the useful requirements—for a specific purpose. This is the type of

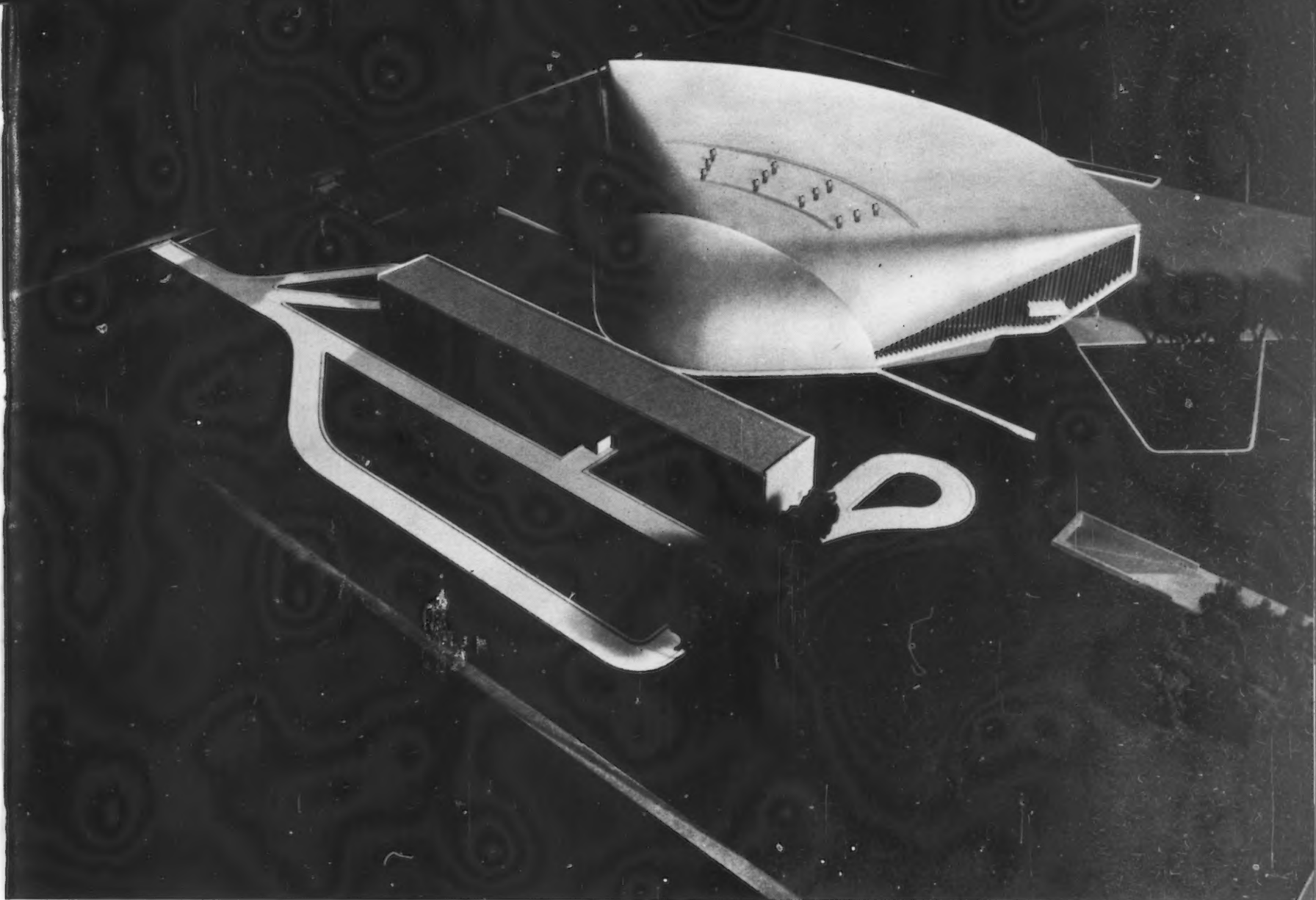
## NOTE ON CASE STUDY HOUSE 1950

architecture which is closer to nature—it is alive—it has the virility of realness, and is not a mere mask of beauty.

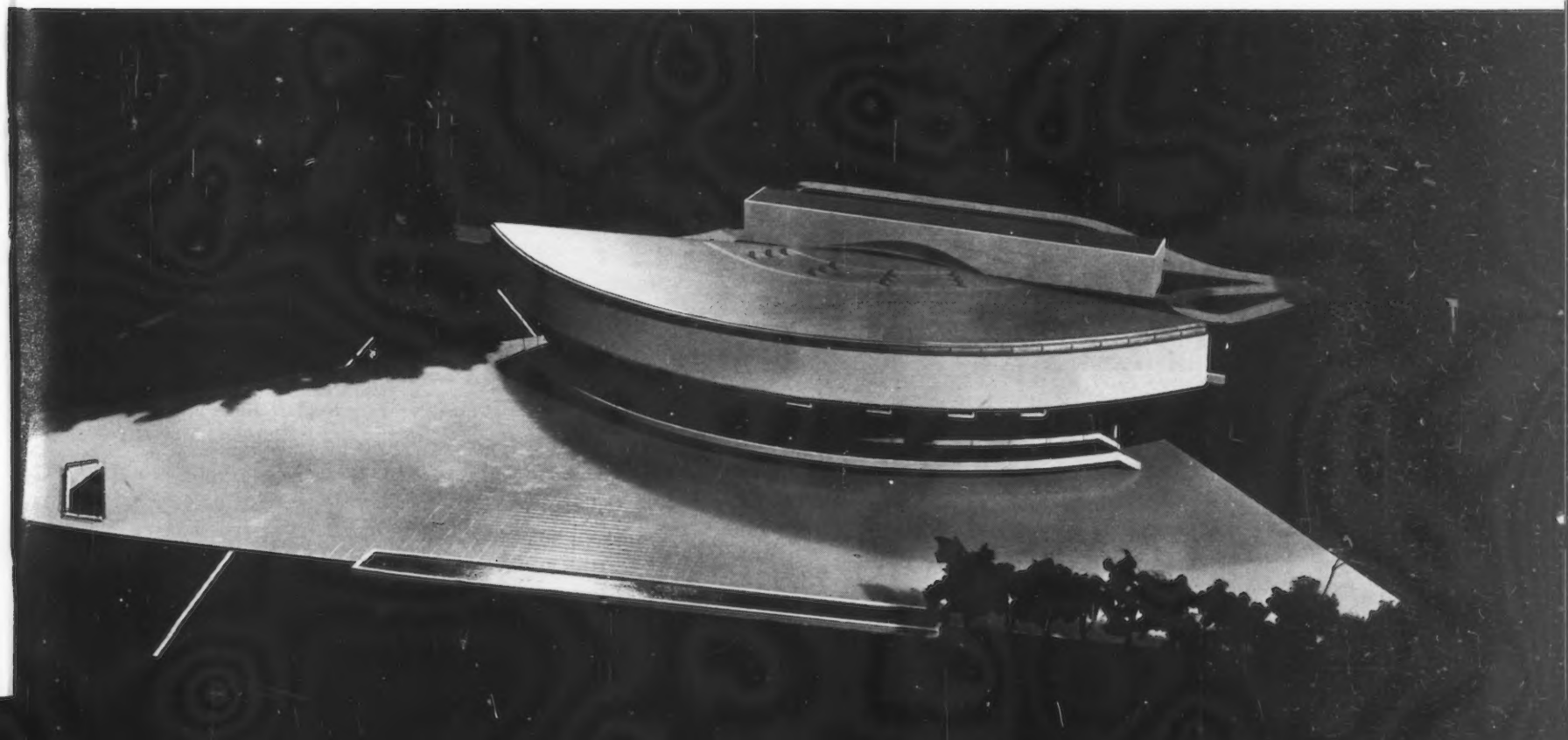
Then let us observe nature—if nature is too complex, let us examine the hand. Of course, we must take the rings away and the artificial coloring—the creases of the skin over the phalanges are for the purpose of bending—and not a decorative motif.

Nature is the finest architect. It says what it wants to say directly and with great economy of thought. This is the secret of all creative work: to say the most with the least. This is not achieved through self expression, as is the decorative intention of the ring on the finger.

It is the function of Architecture to determine. Let us see what the 1950 Case Study House will determine.—  
Raphael Soriano.



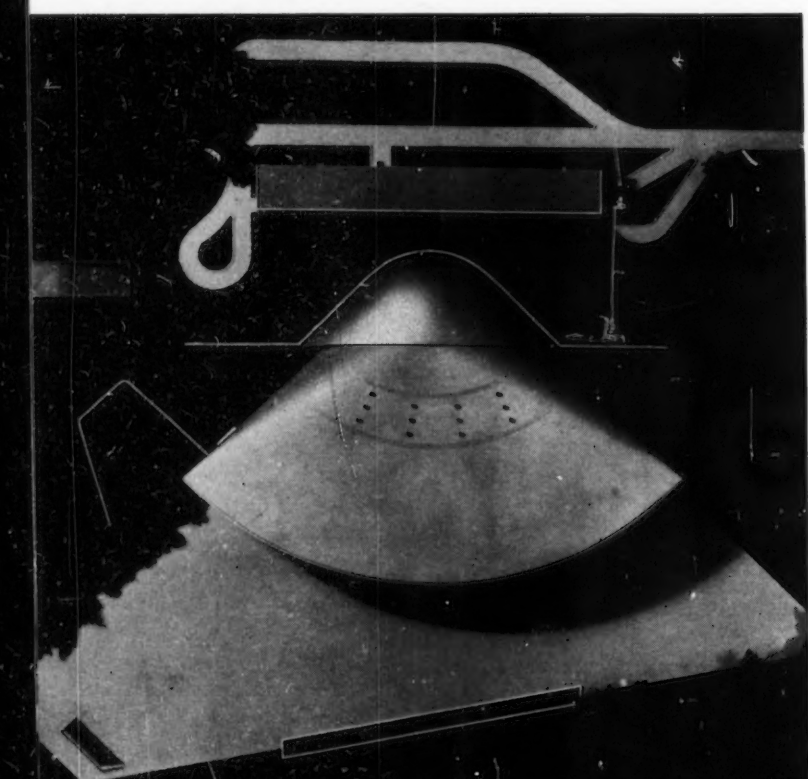
**AUDITORIUM FOR  
THE CITY OF  
BUENOS AIRES**







Architects: Eduardo F. Catalano  
Raul Oscar Grego  
Rene Nery  
Francisco Degiorgi  
Alberto Gonzalez Gandolfi  
Fernando E. Lanus



The Department of Public Works of the City of Buenos Aires has a project for an auditorium which will seat 20,000. It will be situated in Palermo Park—three subway trams coming from different directions will approach the Auditorium through special tunnels. Ten thousand spectators will occupy the orchestra stalls, and 10,000 the balcony, which will be reached by a suspended platform in order to simplify the access. The structure of the balcony and the stage will be of reinforced concrete, and the roof of aluminum. The balcony, which is 180 m. long with a 20 m. cantilever will be supported by 8 columns 23 m. apart. Over the stage there will be an elliptic dome of 60 m. diameter and built of reinforced concrete with an aluminum veneer.

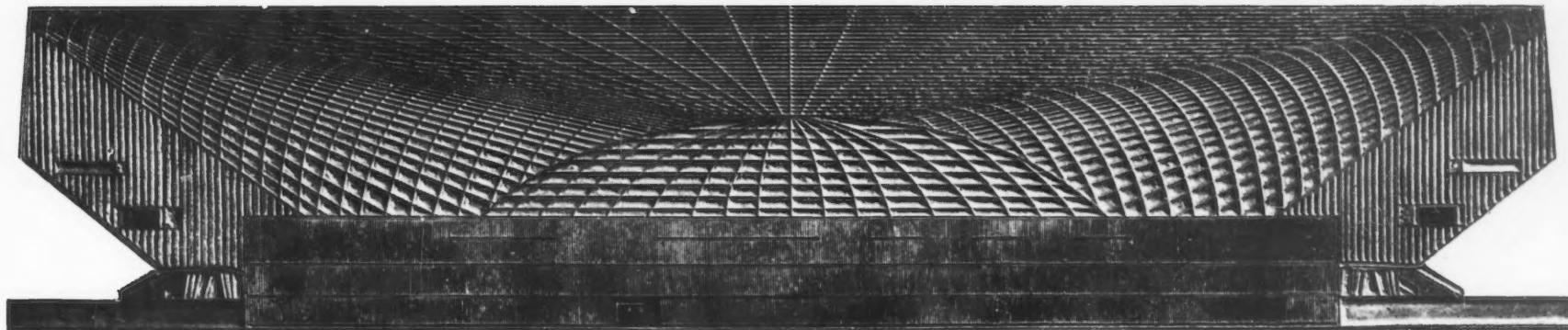
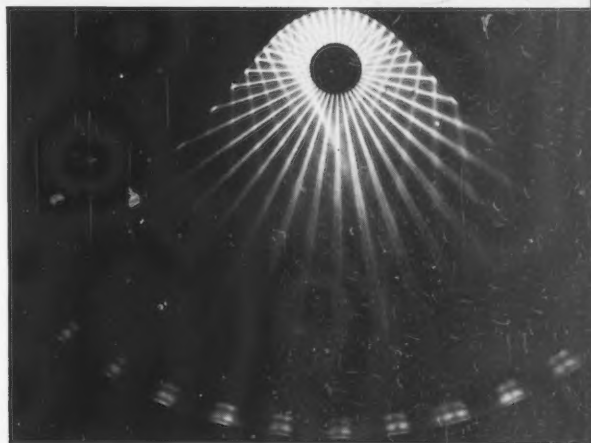
The surrounding park and the interior of the auditorium will be brought together during the summer months through doors that can be lifted and vertical louvered partitions.

The auditorium will be used for concerts, ballets, theatrical reunions of universities, political meetings for Labor Unions, etc.

The latest lighting systems will be used.

The scenery will be enriched by light projection through elliptical perforated metal sheets that can be changed through remote control—the ceiling of the auditorium will be illuminated by a projector giving different effects. The acoustics will be of complete sound absorption. The building will be equipped with loud speakers—the stage will have 600 dressing rooms, large storage space for scenery, and a workshop.

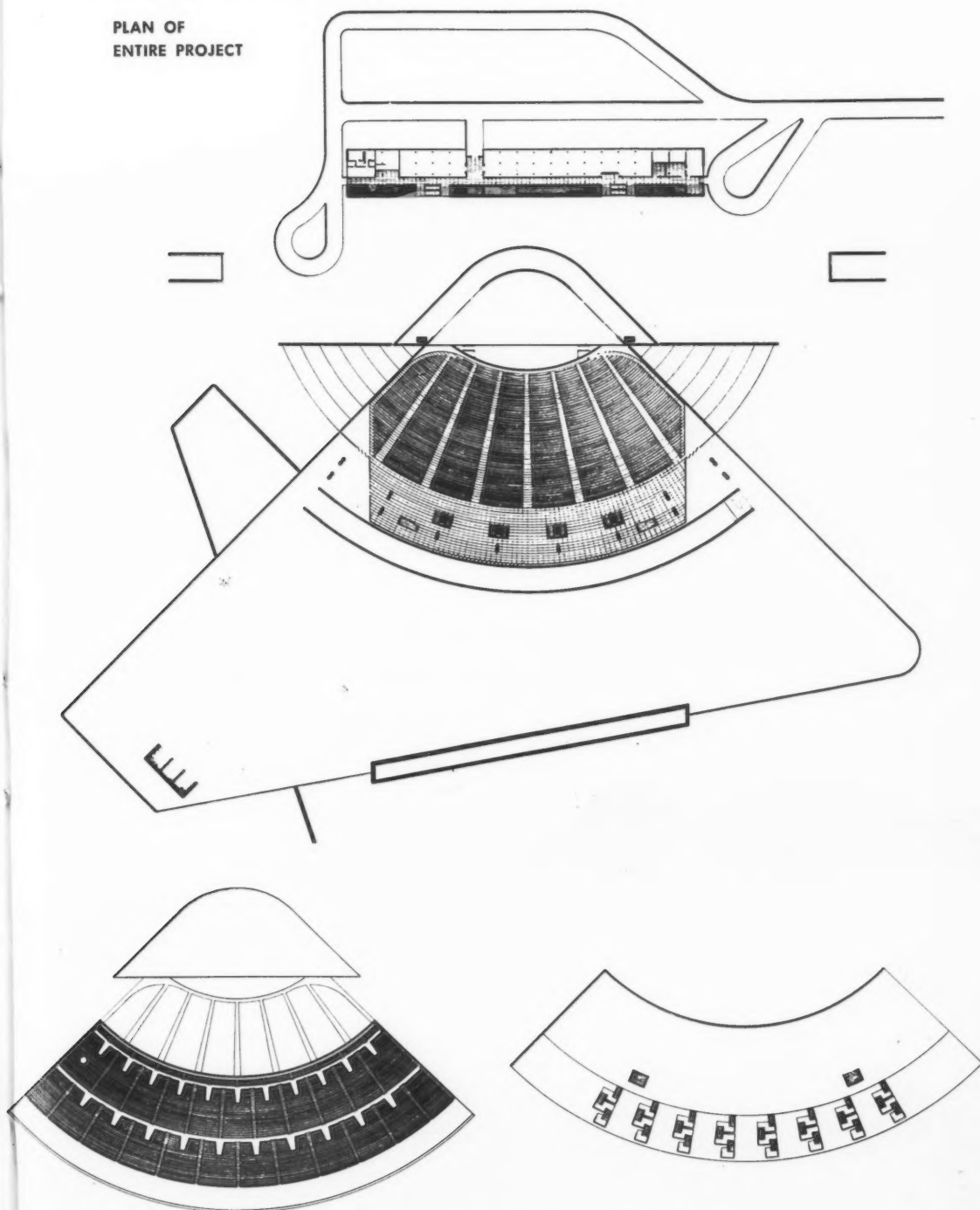
Model of the floor of the auditorium with a loud speaker above the stage, showing through rays of light the acoustical plan of the auditorium.



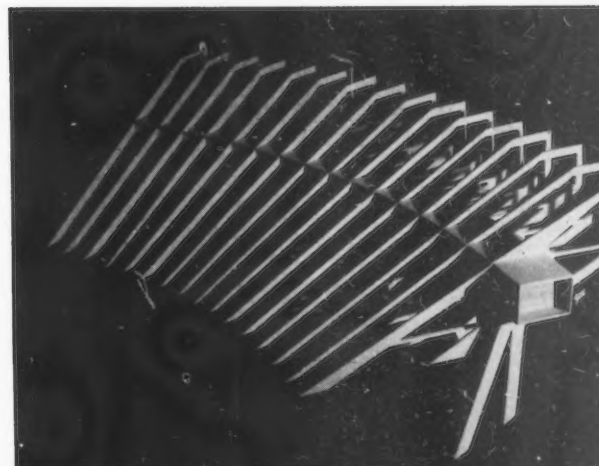
AUDITORIUM FOR THE CITY OF BUENOS AIRES

PLAN OF  
ENTIRE PROJECT

Engineers: Carlos Laucher, Structural  
Isaac Goodbar, Illumination  
Federico Malvarez, Acoustics



BALCONY PLAN





## FURNITURE AND LAMPS BY GRETA MAGNUSSON GR

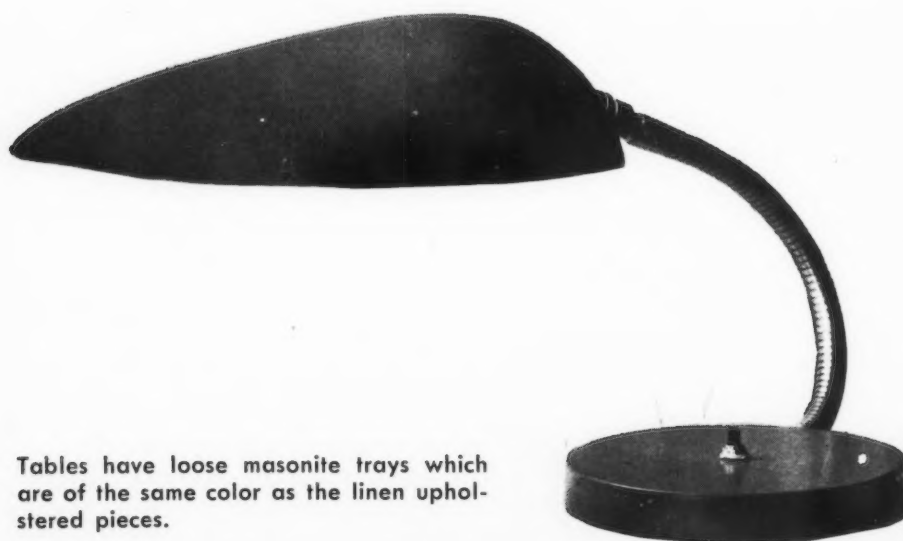


These new lamps are based on the principle of reflected light. They are designed in such a way that they will best eliminate most of the glare from the bulb and conceal it from the eye. The reflector is molded in a form and shaped to reflect as much light as possible. With the shell swiveled to a flexible arm, the light can be reflected in any direction. This same shell is also used as a shade on the desk lamp. Here the designer attempts to create a lamp that will throw light on a working area and at the same time be low enough not to interfere with objects at eye level. Again the same shell can be used as a wall fixture to be swiveled in any direction.

The base and shells of the lamps shown are finished in gray with a flexible arm in satin chrome.

The lamps are to be made available in ten colors.

Photographs by Harry Baskerville



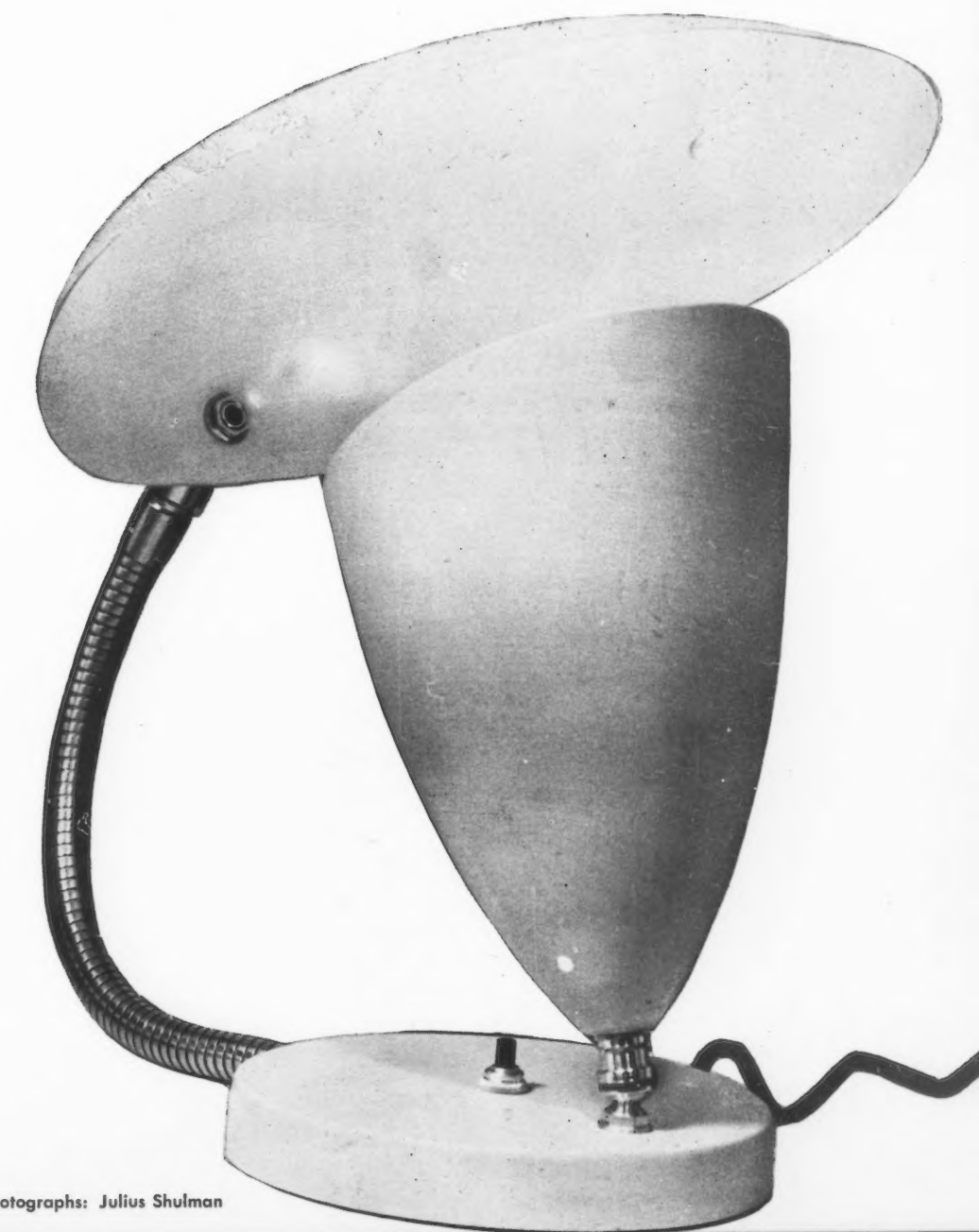
Tables have loose masonite trays which are of the same color as the linen upholstered pieces.



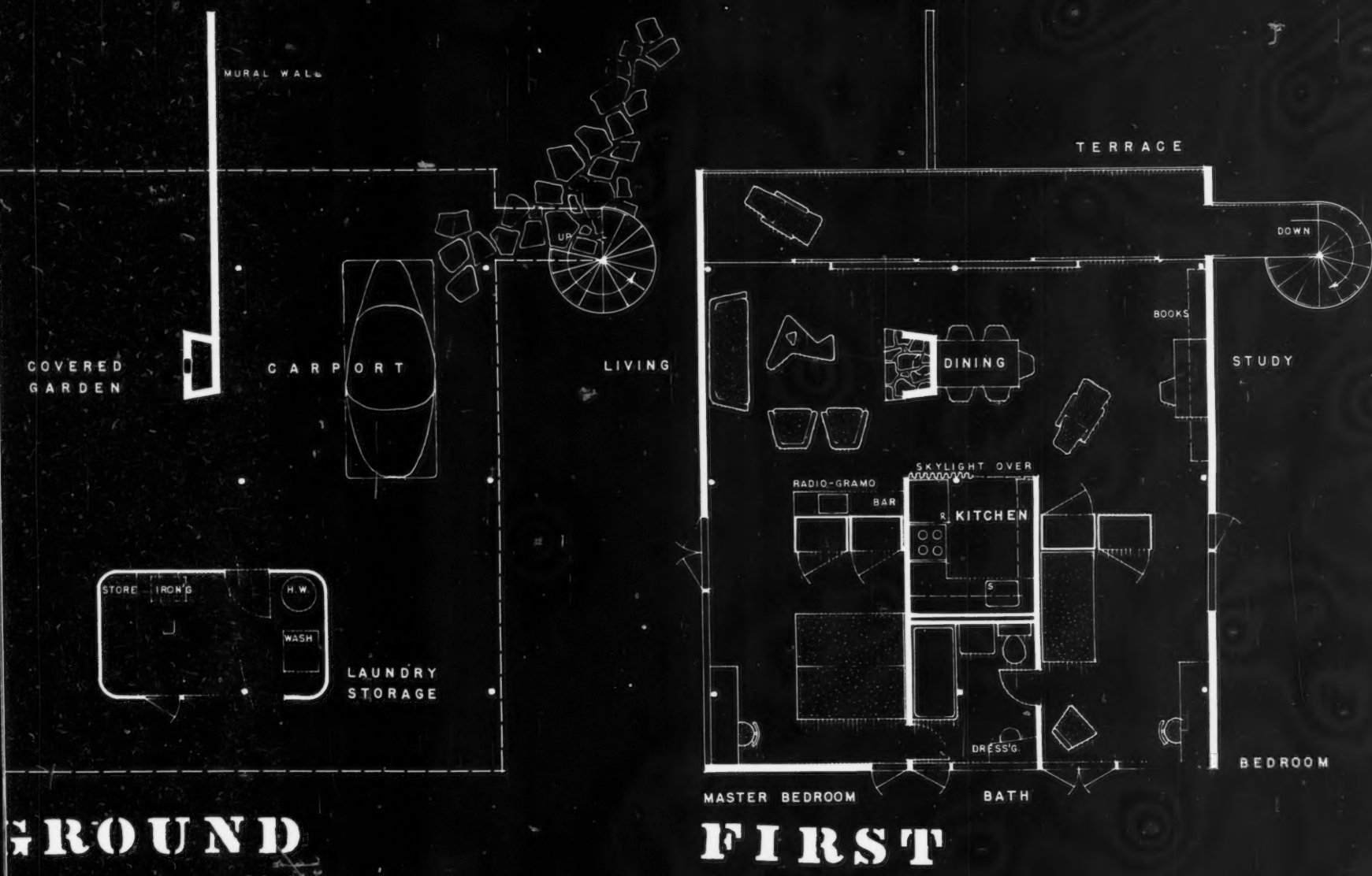
SON GROSSMAN



The upholstered pieces are covered in different colors of heavy linen. Some of the chairs with metal legs and some with metal frames have 4 1/2" foam rubber on no-sag springs. The coffee table is on a metal construction supporting three circular Philippine mahogany tops of various sizes and at various heights.



Lamp photographs: Julius Shulman





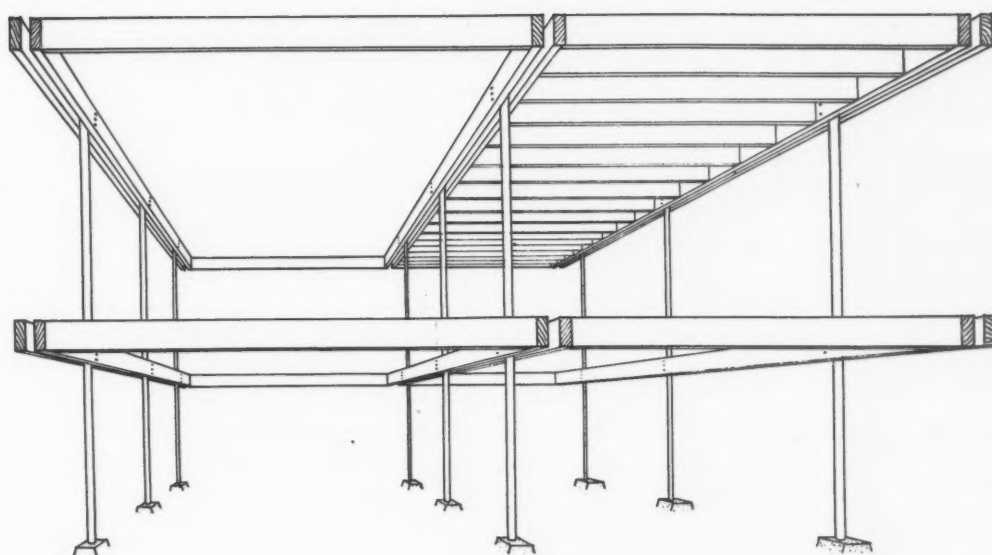




The low income home builder is usually doomed to live with tiny rooms, poor equipment and very little light admitted by the conventional small windows.

This design represents an attempt to solve the eternal problem of providing a contemporary environment for people of moderate means. The house provides luxury features of full height glass walls—from floor to ceiling and from wall to wall, a modern flexible interior of 840 square feet which allows full utilization of the limited space without the interference of constricting interior walls.

The design minimizes ground work by reducing foundations to nine spot footings. Considering the rocky ground of the area, this represents a great saving. These footings support a skeleton structure of steel pipe columns, timber walls, floor and roof. By this method all the weight of the house is carried by these pipe columns and our walls are reduced to mere screens, solid or entirely



STRUCTURAL SYSTEM

## MINIMUM HOUSE BY HARRY SEIDLER, A. R. A. I. A., architect

Photographs by Marcell Seidler

of glass, just as is most convenient in any position. With the absence of interior weight-bearing walls, the interior space is entirely free, making it possible for areas of different uses to flow into each other. The small area will immediately look twice its size. There are only limited space divisions, such as a free standing fireplace, 6 feet high storage units, etc. This makes it possible to have privacy and yet fully utilize the entire floor space for entertaining. The interior kitchen receives its light from above the roof and forms the focal point of the house, making the serving of meals an easy matter.

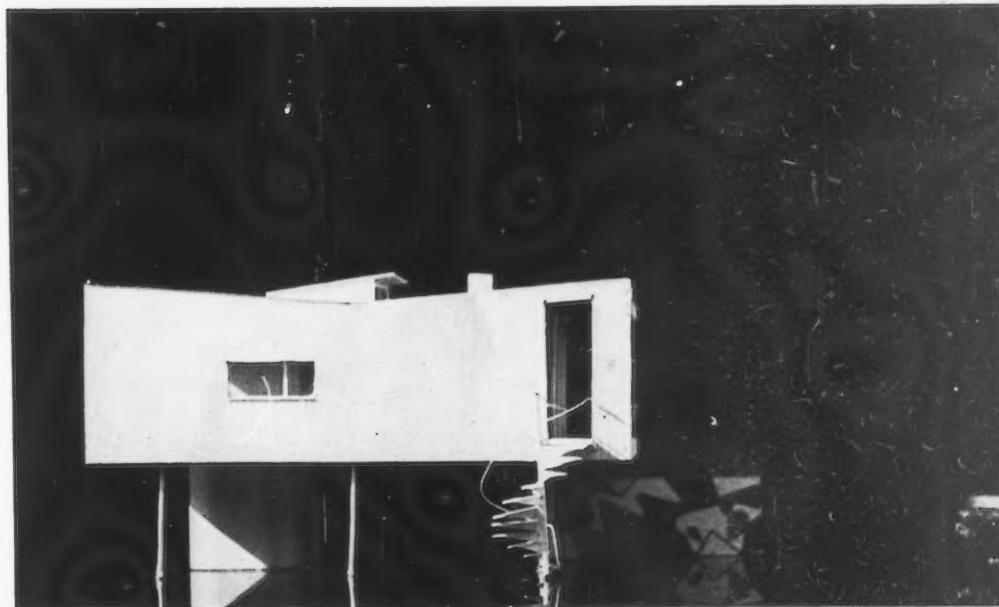
Entrance spaces or halls are made unnecessary by using the sunny outdoor living terrace as the entrance porch. Access is from a standard circular stair—kept away from the house, again not to interfere with the uninterrupted floor space.

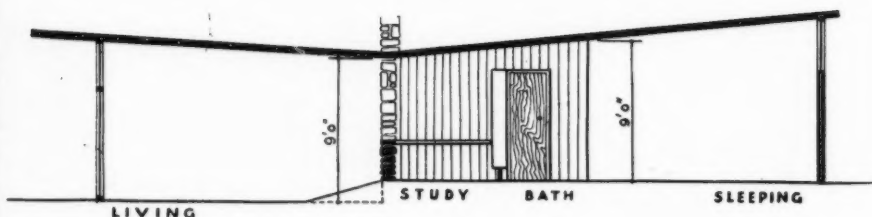
The area below the house is utilized as a carport and covered outdoor terrace with utility room, for laundry, storage, etc.

The sliding glass wall on the north side of the living space is protected from the hot summer sun by the continued roof over the terrace.

The roof, slightly pitched toward the inside, eliminates all ugly service features of gutters and downpipes by disposing of the rainwater through the center of the building.

The solid exterior walls are finished with vertical tongue and groove, V-jointed boarding, oiled to maintain a natural finish or painted off-white.

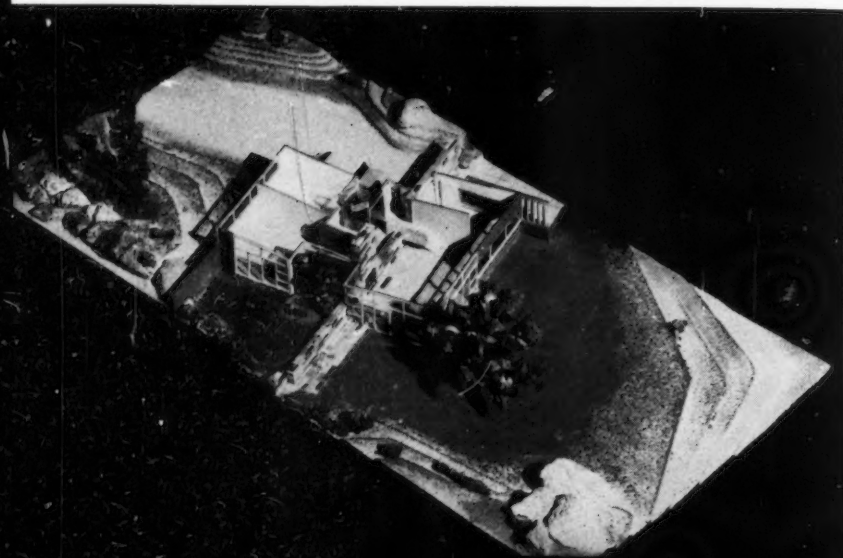




#### SECTION

Structure is on two levels following the natural grade down. The built-up roof, pitched to the center, provides minimum ceiling height of 9'0" over habitable rooms. Bathroom, entry and study area, are under the 9'0" minimum. It was thus possible to eliminate excessive heights at the highest points of roof.

Photographs by Ray Leighton



This house is constructed of simple materials—wood, rock and glass on waterproofed concrete slabs, providing economy and flexibility on a small suburban lot with no view.

The maximum enclosed floor area of 1250 square feet has been psychologically extended to include internal glass-enclosed planting areas, and the large expanses of glass open directly to the outdoors.

A mezzanine effect is created by the two levels with the low natural stone wall passing through house. Wall includes fireplace inside and barbecue outside, thus extending the spaciousness of the living room. Ramp leads from entry down to living room.

Views of trees and plants through glass, lighted overhead through roof openings, give interesting ever changing vistas from living room. In winter a cozy grouping is possible round native stone fireplace.

Wide eaves that overhang to the north and east, effectively control sun penetration, while roof extension to the southwest provides shelter at entrance and covered carport.

Both bedrooms are lit by south light through clerestory windows and both rooms have ample cross ventilation. Storage units back to back separate the two bedrooms and make excellent noise insulators.

Bathroom is accessible directly to master bedroom and entry hall, and is well lighted by clerestory over long bench and mirror.

Living room is screened from entry by large storage unit, which houses cloak cupboard at entry and radio-gram and play gear in living room. Fireplace hearth extends beyond living room on outdoors to barbecue.

Built in storage cabinets in natural wood continue from kitchen out to dining area, linking these two units, yet screening kitchen operations. All woodwork in kitchen is natural wood clear finished. Cooking takes place 3'0" off floor. Hot plates and oven are separated by stainless steel work space.

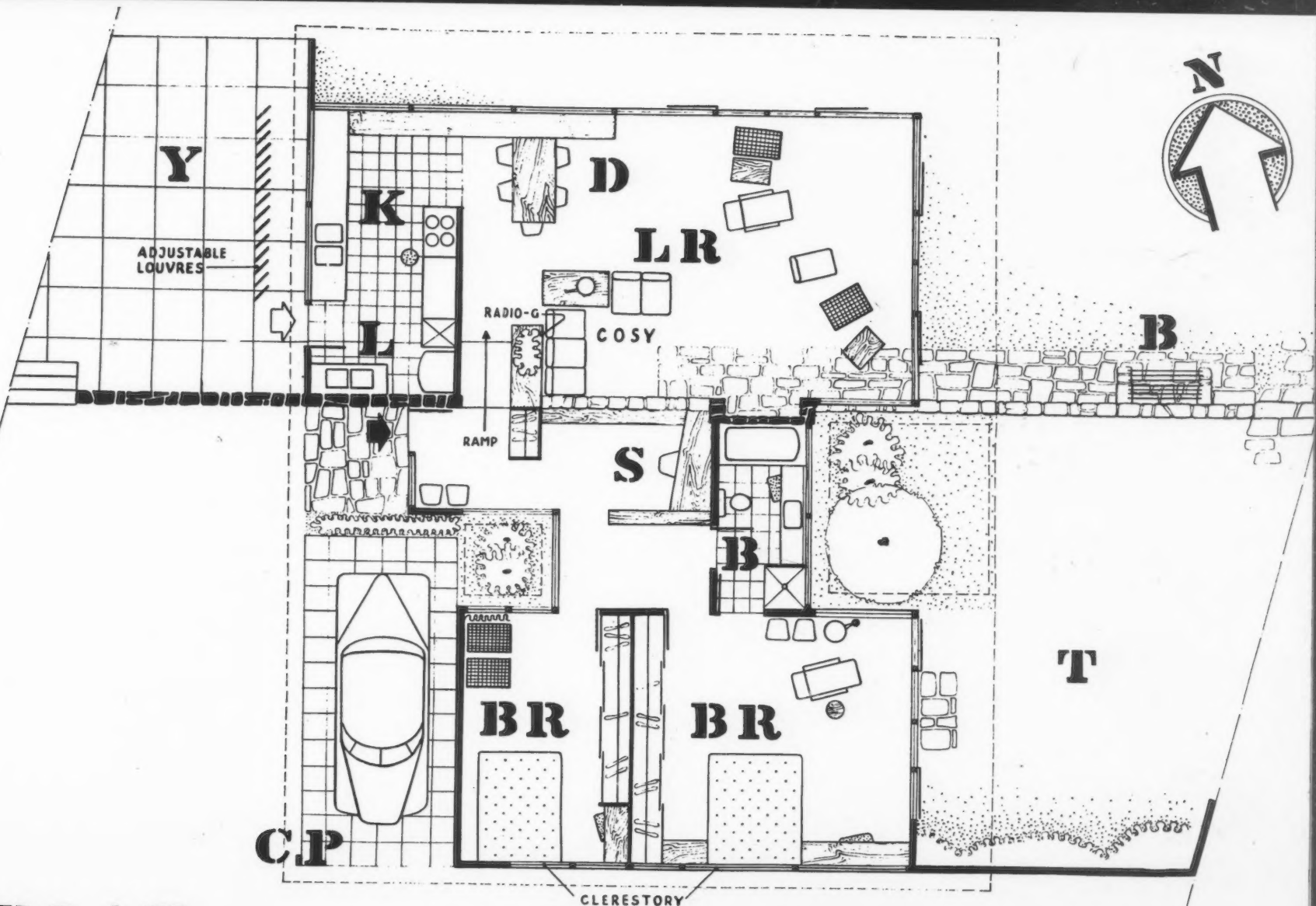
Rock wall is left natural at laundry end of kitchen. Kitchen windows facing west are protected from horizontal sun's rays by adjustable vertical louvres outside in yard.

Concrete slab floors to be radiant heated with imbedded copper pipe. Floors to be covered with natural cork and throw rugs throughout.



DOUGLAS SNELLING  
architect

SMALL HOUSE FOR MID-SUBURBAN LOT



PLAN



**ranch  
house  
by  
r. m. schindler  
architect**

**Location**

A hillslope on the west side of a valley branching to the south of the San Fernando Valley. It is planted with fruit trees and the upper steeper section, which gives a wide view toward the main valley, is covered with the native sugarbush. The property has permitted an orientation which gives the house the utmost privacy in a rich area of vegetation.

**Program**

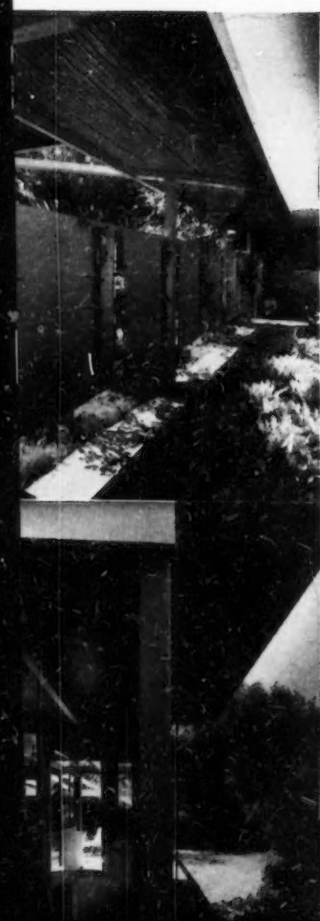
Residence for a writer and his wife.

**Plan**

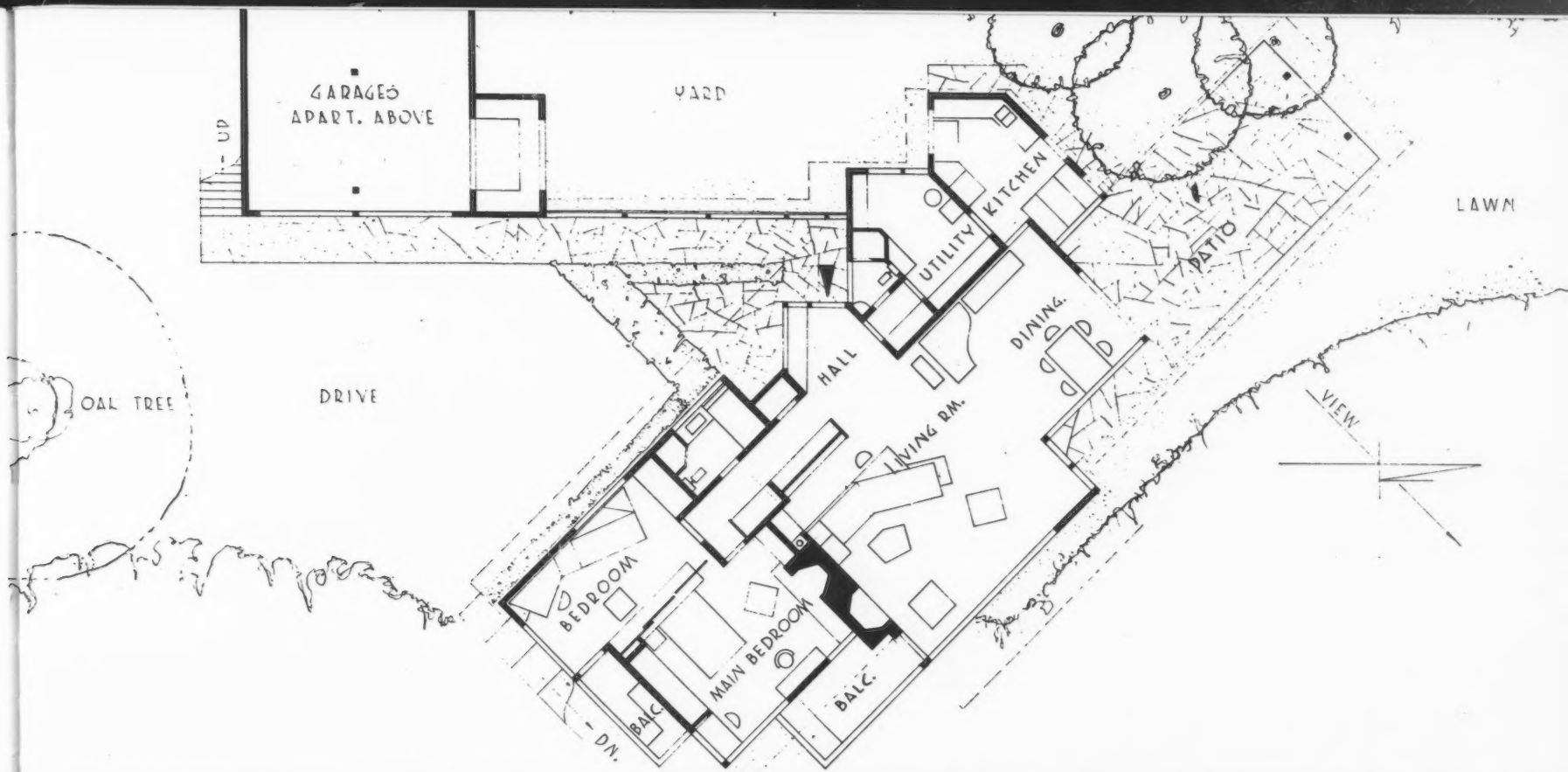
The house is located on a terrace high on the slope of a hill. All rooms face a wide view to the valley beyond. A separate bedroom is provided for each member of the family permitting privacy and diversified activities. All, however, are connected by sliding doors. The screen porch is equipped for storing some of the products of the ranch.

**Architectural Scheme**

Wood construction using Schindler frame and stucco finish, with flat composition roof. Woodwork is pine stained tan, suggested by the characteristic California background color of dry grass. The stucco walls outside and inside are of blue. Curtains are white. Floors are concrete, stained light eggplant color. Copper pipes were laid in the floor for the hot water radiant heating system.







Photographs by Julius Shulman





# PARKLABREA HOUSING PROJECT . . .

*heated by 54*

# KEWANEE

**STEEL BOILERS**



*The Parklabrea Housing Project, Los Angeles  
Leonard Schultze & Associates of New York City, Architect  
Lester R. Kelly, Consulting Engineer  
Scott-Hastorff-Nettles, Heating Contractor*

The \$40,000,000 Parklabrea Housing Project of the Metropolitan Life Insurance Company will, when completed, cover 176 acres and contain 4253 units to house 13,400 people . . . *the largest architectural concrete project in America.*

Each of its 18 boiler rooms will be equipped with 3 gas-fired Kewanee Type "C" boilers . . . a total of 54 steel boilers, each with a steam rating of 10,330 sq. ft. E.D.R. or 2,479,000 Btu. The design provides for quick, economical conversion to oil firing.

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Almost three million square feet of Douglas fir plywood is being used for concrete form work in the giant Parklabrea housing project of the Metropolitan Life Insurance Company in Los Angeles, described as the biggest architectural concrete job in the United States. Three quarters of a million square feet of plastic overlaid Douglas fir plywood are being used to form mirror-smooth exterior walls and interior ceilings; in addition, 2,000,000 square feet A-A Exterior type fir plywood are being used to form interior walls, foundations, stairwells, etc., on the huge rental development.

In order to build the apartment structures according to the architects' design which called for structures built up to the height limit imposed by local building codes, an entirely new structural engineering technique was developed by the structural engineers for the project. In addition, the concrete floor slabs are used as a structural diaphragm to assure ample safety in an area where earthquake stresses must be considered.

Some idea of the tremendous size of the job is given by the fact that well over 2,000 workers are employed on the job.

## PARKLABREA HOUSING PROJECT



Because of the great number of re-uses obtained from each set of plywood forms, one set is used for an entire building. Thereby saving time on the job by eliminating the necessity for form reconstruction during the pouring of one of the 13-story structures. According to the architectural representatives of Leonard Schultze and Associates in Los Angeles, co-operating on the Parklabrea development, Douglas fir plywood was specified for all form work because the smooth, rigid panels create a "more monolithic looking job, with far fewer joints to rub and grind." Commenting on panel performance on the job, the architects said, "They are light and easy to use; large size means big areas are covered rapidly and because there are fewer pieces to handle, work is speeded."

Completion of the work on the \$40,000,000 project, scheduled for late 1950, will provide 2,754 new dwelling units in eighteen 13-story apartment buildings and 117 units in three city blocks of 2-story apartment houses. In addition, seven 2-story, block long concrete garages will provide parking facilities for tenants of the huge housing project. Several 2-story apartment structures, which were started before the war and since completed, are now occupied by 66 families. The original portion of the housing project, built before the war, contains 1,316 apartment units. Thus, the completed development, located on a 176-acre tract near the famous Wilshire Boulevard "Miracle Mile" district, will provide a total of 4,253 dwelling units capable of housing over 13,000 persons.

There are several novel features about the design and building methods used in the Parklabrea project. The design is noteworthy because, in an area where most buildings are built in sprawling horizontal masses, these buildings go up to a height of 13 stories, reminiscent of towering New York apartment houses. This was done mainly because land values in Los Angeles have soared to a point where it has become impractical to purchase enough favorably located land to accommodate the same number of apartment units in horizontal type structures. Too, by building vertically, a maximum amount of space is given to parks and wide streets, with ample space between buildings.

The architectural firm for the huge rental development, Leonard Schultze and Associates of New York, represented in Los Angeles by the firm Gordon B. Kaufman and J. E. Stanton, Los Angeles, developed an unusual design which eliminates a fault of many large apartment houses, wherein some windows look out on unsightly airshafts or inside courts. An X-shaped plan was their solution, with the intersection of the lines elongated to form a rectangular building core. This plan assures all apartments ample light, space and a view varying from fair to excellent, in proportion to the apartment height.

1,800 under the direction of the general contractor and an additional 500 under the sub-contractors.

An unusually intricate operational organization was instituted so that the builders, Starrett Brothers and Eken, Inc., New York, could keep track of the progress of each of the several "jobs-within-a-job" and exercise quick control over the large work area and its army of workers.

This was done by breaking up the job into a great number of subcontracts. A total of 60 subcontractors will have worked on the job by the time it is completed. In addition, construction activities are broken up into five separate work areas, each under the direction of an area foreman who is directly responsible to the general field superintendent. The superintendent has two coordinators in the field to help him give overall supervision to the job.

The plywood forms used in pouring the 9 1/4"-thick walls are one story high, with scaffolding built right into the forms. Panels of 4' x 8', 5/8" thick plastic faced plywood are nailed across to 2" x 4" studs, 16' on center, braced by 4" x 4" wales, to form the outer surface of the wall. Exterior type fir plywood, 5/8" thick is used to form the inside surface of the wall. Because the eighteen 13-story structures have a total of 16,500 window openings, all forms are carefully engineered.

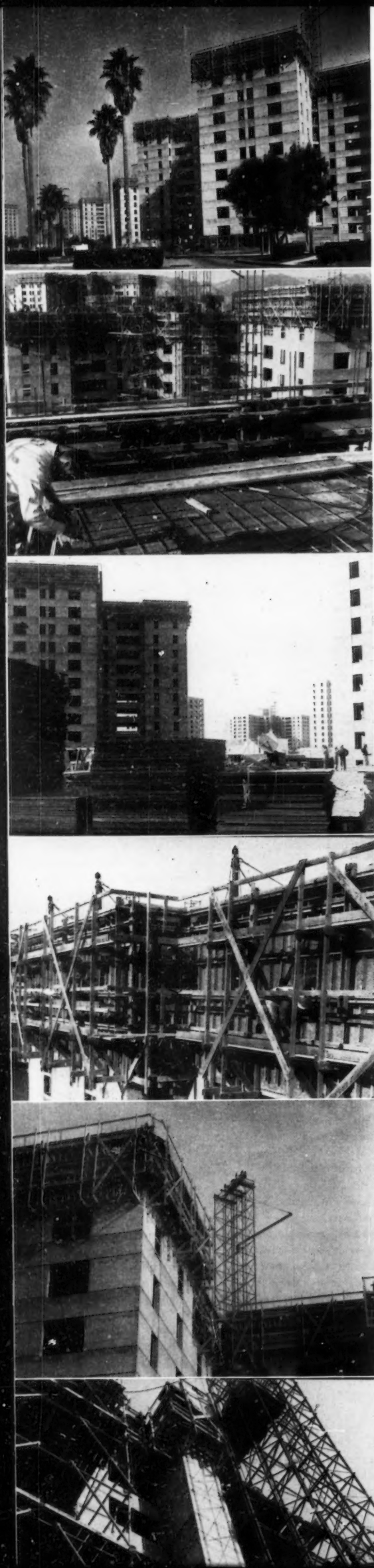
Five-eighths inch thick plywood for foundations and elevator shaft walls is the same as that used for the other wall forms. Plastic faced Douglas fir plywood is also used for forming the 7" thick reinforced concrete floor slabs, which act as a structural diaphragm. The 5/8" thick panels are nailed to 2" x 4" joists, 24" on center, with 4" x 4" wales, 4' on center. This framing is braced with 4' x 4' T-posts, set 3' apart. The upper surface of the floor slab is hand troweled.

Indicative of the extremely smooth, blemish-free surface obtained with the plastic faced panels is the fact that the underside of the concrete floor slab is painted and left exposed to form a smooth ceiling for the apartment beneath.

Form clamps with outside spacing arrangement are used in all form construction. A template, or jig, is used to place the spacer lock in the correct position for walls of different thicknesses. After being transported to the building site, the assembly is then put on the form. The exterior spacing arrangement obviates the need for metal or wood spreaders in the concrete wall form.

A two-shaft steel tower 190' high is erected at each of the 13-story structure building sites for lifting concrete and other materials. One of these shafts is equipped as a skiphoist with a concrete bucket; a cab for lifting material is installed in the other shaft. In addition, each tower has a boom for lifting materials too bulky for hoisting inside the shaft well. Concrete, ready for pouring, is brought to each building site





by mixer truck, hoisted up the tower well to pouring level, thence to hoppers equipped with double gates. From the hoppers the concrete is conveyed into hand buggies for the actual pouring.

The concrete is placed in a cycle of two pours: the first is from sill to window head of the outside wall, and from underside of floor slab and columns to underside of slab on the interior wall. The second pour is from head to sill of window, including the floor slab, in a monolithic pour. After each pour the concrete is vibrated. As the work progresses, the plywood forms are moved up in sections. In order to obtain maximum serviceability, the panels are sprayed with a paraffine oil after each use. Pouring is done at as many as four or five buildings each day.

To relieve the monotony of flat surfaced concrete walls, a rusticated joint is employed at window sill and head levels on all stories, running continuously around the building. This joint is formed with a narrow, trapezoidal-shaped wood moulding, measuring  $\frac{3}{4}$ " x  $\frac{3}{4}$ " x  $\frac{3}{4}$ ", nailed to the inside of the plywood forming surface. In addition, the first two stories have another three horizontal rusticated joint-lines evenly spaced between those at window sill and head levels.

The exposed architectural concrete surfaces on finished buildings are given two coats of cement water paint.

Altogether, the total form area of the eighteen 13-story buildings is 8,756,694 square feet, while the total square footage of form area for the seven 2-story garage buildings totals 911,682. Each of the 13-story buildings contains 20,000 tons of concrete and almost 1,000 tons of re-inforcing steel; garage buildings contain 31,768 cubic yards of concrete and 1,750 tons of reinforcing steel.

The Parklabrea Project serves as a striking demonstration of the advantages of Plyglaze, plastic-surfaced plywood, for smooth concrete form construction. In this project,  $\frac{3}{4}$  of a million feet of the Plyglaze panels were specified for ultra-smooth ceilings and exterior walls. So smooth were these horizontal surfaces that the concrete is merely painted to become the finished ceiling of the apartments. It is the most dramatic use of the plastic-plywood combination to date. Plyglaze, manufactured by St. Paul & Tacoma Lumber Company of Tacoma, Wash., was specified in the  $\frac{3}{8}$ " thickness, in panels 4x8'. Initial reports received by the panel manufacturer are that amazingly smooth surfaces were obtained. This achievement is the result of a hard, wear-resistant surface, as well as design and construction details of the form.

The W. J. Burke Company, Los Angeles, coast-wide distributors of concrete construction accessories and specialty equipment, have worked almost since the inception of the Parklabrea Project, in a very close manner with Starrett Brothers & Eken organization on all types of specialty items and accessories for their outstandingly perfect form work.

Serving a construction project of this size in the proper manner is an undertaking very few construction specialty firms in the country could handle. Materials in staggering quantities must be expedited to the jobsite and coordinated with the pouring and forming schedules worked out far in advance for all twenty-five of the structures. Many times the organization of W. J. Burke & Company has worked at night to assure prompt delivery the next day of some equipment vitally needed on the jobsite.

The jobsite is divided into six main areas, each with its area foreman and complete staff, all organized as a self-sufficient group and under the direct supervision of Mel Scherer, General Field Superintendent. Each of these areas has set up its own plant for the storage, assembling, and cleaning of the Burke External Spacing Form Clamps used in the form work in that particular area. Each of these plants keep about four men busy at all times to keep the Form Clamps flowing out in the field at a rate that will not hinder the progress of the pours. Keeping these individual units supplied with threaded rods, spacer locks, and other accessories for the Form Clamp Assemblies is almost a full time job for the W. J. Burke Company representative responsible for servicing this project.

Forms are constructed using the Burke Form Clamp with the adjustable external spacing feature. A jig or template is made on the bench for placing of spacer lock in proper position for various thicknesses of walls. This assembly is then transported to the particular building for which they are set and installed directly in the form. This external spacing method eliminates all use of wood or metal spreaders in the concrete wall form.

The vastness of the Parklabrea project can easily be visualized when one compares the 74,000 sets of Burke Form Clamps in continuous usage there to the approximately 2000 sets which a larger-than-average reinforced concrete building would require in its form work. In addition to the 74,000 sets of Burke External Spacing Form Clamps, W. J. Burke & Company has sold 2400 sets of Roos-Square Column Clamps to the job for tying their column forms. An estimated 500,000

Inner Tie Rods of all lengths will be used in the construction, also furnished by W. J. Burke & Company. W. J. Burke & Company of San Francisco is now supplying the needs of Parkmerced construction project in the Bay Area, another Starrett Brothers & Eken undertaking.

Parklabrea will have 2,871 Customized Tracy Kitchens with Tracy Lifetime Stainless Steel Sinks. Abundant work surface and storage space is provided to delight any housewife. The gleaming, satin-finish, all stainless steel sink top is seven feet long. Two bowls, one deep and one shallow, over which slides a stainless steel cover, make washing and rinsing easy. The seven-foot Tracy base cabinet was planned for additional work area. Other kitchen units are 13 feet of wall storage cabinets, and an exceptionally deep utility cabinet for linen, broom, and sweeper storage.

The Los Angeles firm of Lester R. Kelly, consulting mechanical engineer, supervised the design and installation of all mechanical systems in the huge Parklabrea Project, working with Scott-Hastorff-Nettles of Los Angeles, the heating contractor.

Each boiler room in each of the 18 limit-height tower apartment buildings is equipped with three Number 7L82 Kewanee Type "C" Low Pressure Steel Boilers. Making a total of 54 Kewanee Boiler and Nemec Burner Assemblies that comprise the heating system for the project. Each boiler has a steam rating of 10,330 square feet E. D. R. or a Btu rating of 2,479,000.

The Kewanee Boilers feature an exclusive corrugated crown sheet and all welded construction throughout. Although the Kewanee Boiler and Nemec Burner Assemblies are designed to burn natural gas, provision has been included in the design for economical conversion to fuel oil in event of any future excessive gas rates or shortage of gas supply. Each boiler has a specifically designed 36-inch steel base to facilitate the economical conversion to a fuel oil system.

Each burner has a capacity to fire the boilers at 150 per cent of the boiler rated capacity. Many safety features have been included in the design of the burner assembly. These include automatic water feed to maintain water level in the boiler, low water cutoff to stop flow of gas in event of low water level in the boiler, gas failure shut-off, electronic safety pilots, excess gas pressure control, steam pressure control, automatic draft regulation, ribbon flame pilots, and minimum fire shut-off.

More than 350 American Blower Utility Sets will be used in ventilating the toilets and kitchens. This equipment, manufactured by the American Blower Corporation, Detroit, was supplied through the F. B. Gardner Company, Los Angeles. Because of the rapid growth and development of the Pacific Coast, American Blower Corporation is now constructing a manufacturing plant on a ten acre tract in San Leandro, Calif., where standard products of this company will be manufactured for use in projects throughout the West. This plant is expected to commence operation in January of 1950. Some of the other large projects in which American Blower equipment is installed are Biltmore Hotel, Los Angeles; Los Angeles Union Passenger Terminal, the Los Angeles County General Hospital, W. & J. Sloane, and Saks Fifth Avenue, Beverly Hills, and innumerable schools, churches, theatres, and industrial plants throughout the West. The American Blower Corporation has maintained a company branch office in Los Angeles continuously since about 1920.

Plastic counter tops will be furnished by the Fabritex Manufacturing Company of Los Angeles for each of the approximately 5,000 kitchens in the Parklabrea and Parkmerced projects. This is the largest single contract ever awarded on the west coast for this type of unit. The counter tops will be surfaced with Wah-Art, a plastic laminate manufactured by Wilson & Hoppe, 401 East Los Nietos Road, Whittier, Calif.—a smooth, durable, heat resistant and stain resistant material. The gray mother of pearl pattern will be enriched with satin stainless steel trim. The majority of these tops will be 2' x 6' with a 4" back splash to afford ample working space.

Due to the Class A construction of the Parklabrea Project it was necessary for the general contractor to obtain a counter top which would last a long time, yet be inexpensive. All major plastic laminates were tested for toughness, tensile strength and resistance to heat and acids and Wah-Art was chosen. Of special interest to western builders and manufacturers is the fact that Wah-Art is sold on a square foot price in all sizes, which eliminates cutting to waste. The material is subject to quick delivery from a large inventory, and comes in a wide variety of colors and finishes in simulated wood veneers and three-dimensional patterns.

Lawson Bathroom or Medicine Cabinets, as manufactured by The F. H. Lawson Company, Cincinnati, Ohio, were selected. The cabinets selected contains ample storage space and large (16 x 26") plate glass mirrors with polished stainless steel frames. Other features include one piece drawn seamless steel body-bonderized after forming; stainless steel removable and adjustable shelf supports, provided





## PLYGLAZE\* CONCRETE FORMS CREATE MIRROR-SMOOTH SURFACES ON GIANT PARKLABREA HOUSING PROJECT

Design, engineering skill and Plyglaze—revolutionary new plastic-faced plywood concrete form panels—have teamed up to make the \$40,000,000 Parklabrea project in Los Angeles one of the most striking examples of architectural concrete in building history.

The clean, sweeping Plyglaze-formed concrete surfaces blend with the strong vertical lines of the towering buildings to form a pleasing symphony of line and form. To achieve the desired smooth, flawless surfaces, over 750,000 square feet of Plyglaze was specified for form work on ceilings and exterior walls. Concrete cast against the material was so smooth that ceilings were merely painted and left exposed—producing a marked economy by eliminating expensive finishing.

Plyglaze is plywood, plus clear, tough, abrasion-resistant plastic faces permanently fused to completely waterproof Exterior fir plywood. Plyglaze forms are light and easy to use . . . give as many as 50 or more reuses, last longer, strip and clean easier. Above all—Plyglaze forms give the ultimate in smooth, flawless concrete; reduces joints and fins to an absolute minimum.

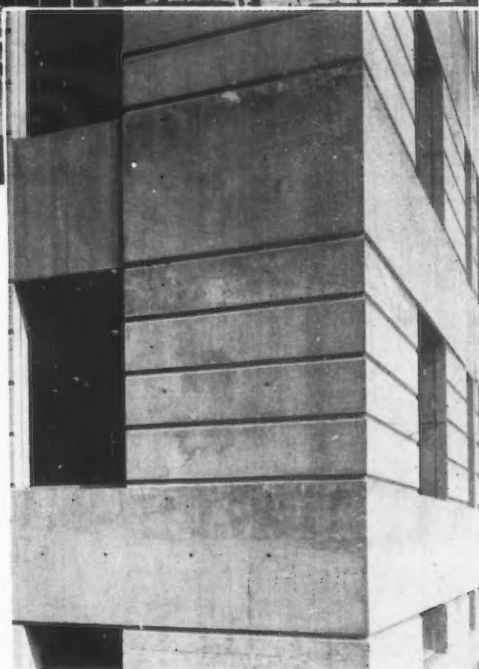


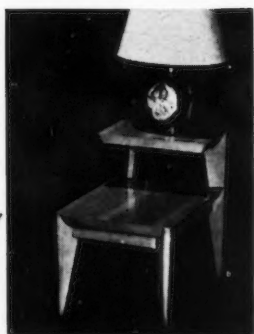
Photo above is overall view of Parklabrea, showing Plyglaze forms in place on upper stories. Below is unretouched construction close-up showing smooth, fin-free concrete surfaces formed against Plyglaze. Architects for the project, built by Metropolitan Life Insurance Co., are Leonard Schultze and Associates, N.Y., represented in Los Angeles by Gordon Kaufman and J. E. Stanton. General contractor: Starrett Bros. & Eken, Inc., N.Y. Forms built by Coles Construction Co., Los Angeles.

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for easy and more thorough cleaning of cabinet interior and full length stainless steel piano type hinge.

Pabco Roofing materials were used on the Parklabrea Project. The Pabco 15-pound Asphalt Saturated Felt used as the basic material in this roof is a strong, high quality felt thoroughly saturated with asphalt and used principally for built-up roofs. The roof is a "Pabco Built-Up Roof" with one layer of 6-lb. rosin sized sheathing paper, then 5-layers of Pabco 15-lb. asphalt saturated felt matted together with 4-layers of roofing asphalt, i.e., a layer of felt, another layer of asphalt, another layer of felt, another layer of asphalt, etc. These layers are then topped off with a 60-lb. flood coat of roofing asphalt and 400-pounds of dry, clean gravel 1/4 to 1/2 inch in size, per 100 sq. ft. of room area.

This 5-layer "Pabco Built-Up Roof" may be considered the "granddaddy" in built-up roofing. It is heavy and will last for a maximum period of time under western climatic conditions and affords maximum protection. In specifying this roof the Metropolitan Life Insurance Company has spared no expense in providing their tenants with the very finest in built-up roofs. Job was put on by the Owan Roofing Company of Los Angeles founded in 1910 and still operating under the original management.

Parklabrea bathrooms are being equipped with plumbing fixtures and fittings manufactured by Kohler Company, Kohler, Wis. Each of the baths is being equipped with a Kohler Cosmopolitan 5 1/2' bath in acid-resisting enamel on cast iron. Tubs will have a shower fitting with curtain rod and curtain. The fitting has a diverter type over rim spout and a four-inch shower head. Valves have integral screw driver stops and Remov units. The lavatories are Kohler large Chesapeake in vitreous china, 24 x 20", on chromium plated legs. The fitting is the Centra—two valve mounted on lavatory ledge. Closets are the Wellworth reverse trap with tank and white molded seats. Closets have angled supply with stop.

Sargent Integralock and 4,500 Line Bored-in Locks were specified for all interior and exterior doors on the Parklabrea Project. Main entrances are guarded by the mortise-type Integralock, Adams Design with round rose, selected for its rugged construction, simplicity of mechanism and shear-pin safety feature.

The 4,500 Line Bored-in Locks, installed in the individual apartment entrance, bedroom, bathroom and closet doors, give a pleasing appearance throughout the apartment with locks and locking functions varied for each room. 4500 Line locks feature a small cross bore and equal projection of knobs for ease of installation without exterior screws. A polished brass finish of all exposed lock parts was chosen for its natural complement of structural and interior design. The entire system was master-keyed for simplicity and security. This is another incident of Sargent & Company, New Haven, Connecticut filling the need for standardized styling of door latches and locks with locking functions varied according to the function of each specific door.

With the "housing shortage" growing less acute—and prospective tenants becoming more selective—builders are recognizing the importance of equipping their kitchens with quality appliances. One graphic proof of this trend is the selection of O'Keefe & Merritt gas ranges for the Parklabrea Project.

The model being installed in the kitchens of this tremendous development is one of several designed by O'Keefe & Merritt especially for apartments and motels. Along with automatic-lighting top burners, full-size low-temperature oven, smokeless broiler, combined crisper-storage, this compact gas range also features simplicity of cleanup. The one-piece hinged cooking-top can be raised and supported by a hold-up arm for easy cleaning of the burner compartment. Every part of this range is within easy reach of a wiping cloth, and all of the white porcelain finish—not merely the top of the range—is Acid Resisting enamel. Because it is easier to keep clean, this O'Keefe & Merritt gas range keeps its new look longer—with the resulting saving of replacement costs.

Specification details of this and 19 other models are listed for architects and

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builders under A.I.A. File No. 35-C-11, which may be had by writing to the O'Keefe & Merritt Company, 3700 East Olympic Boulevard, Los Angeles.

Pyramid Waterproofing Compound manufactured by Vincent Verzie, 2710 South San Pedro Street, Los Angeles, Calif., a material produced after extensive laboratory experimentation, numerous tests and actual application made over a long period of years by eminent chemists and concrete engineers, in an earnest endeavor to provide a product which would excel as a general waterproofing and admixture medium, is being used throughout the project. It will increase the hardness in four days equal to that normally attained in from 30 to 40 days. Pyramid Waterproofing Compound, when used as an admixture, has the faculty, after a period of 28 days, to increase the strength of Portland cement concrete at least 42 per cent. It lubricates the mix so that it flows readily through the chutes, and deposits into the forms and around the reinforcing steel with minor puddling. It also expels all air pockets, which reduces final shrinkage and eliminates the possibility of hairline cracking and checking. As the name implies, it is used for the dampproofing of concrete floor slabs laid directly upon the ground. Its use prevents dampness or water from penetrating through the concrete. Wood flooring may be laid on the slab by the application of a hot asphalt coating to hold the flooring in position. Many demonstrations have been made of this procedure and have been eminently satisfactory, with no unusual action on the wood flooring.

Seven massive garages on this project will house eighteen hundred cars, and will be equipped with specially built sectional overhead doors with electric operators, installed by James D. Parke Company of El Segundo, Los Angeles representative for Crawford Sectional Doors and H. W. Crane Company electric operators.

The eleven garage entrance doors are twenty feet wide, and the Crawford "Marvel-Lift" hardware with which they are equipped will give maximum car clearance and will operate in conjunction with the electric operators, giving effortless control of the doors. Safety features are being provided in the form of instant stop and reverse action controlled by a three button switch, manually operated, as well as the normal safety throw-out clutch which operates automatically in the case of an obstacle appearing in the path of the door. Instant change-over is provided for manual operation of the doors in the event of a power failure.

The special design of the doors will give an attractive appearance to the garages, the plywood and glass panels complementing the general architectural scheme.

## CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

*Editors note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes the item about it on the coupon which appears below, and give your name, address and occupation. Return the coupon to Arts & Architecture, and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program of the magazine. Items appearing for the first time this month are set in bold-face type.*

### CABINETS, COUNTER TOPS

- (904) **Beautylux**: Folder Beautylux valance lighting unit for use in kitchens; floods entire kitchen with reflected fluorescent light; brilliantly downlights work area; unifies cabinets, conceals curtain pocket; integral, simple electric clock; complete one-package unit; well designed.—Beautylux, 4202 Crestwood Road, Richmond 27, Va.
- (481) **Hardwood Kitchen Cabinets**: Full details well designed Porta-Bilt Hardwood Kitchen Cabinets; same precision construction as steel cabinets with all advantages of wood; continuous counter sink tops, rotating corner cabinet, recessed sink front; any color; comes ready to install; a remarkably good product meriting close study.—Mutschler Brothers Company, Napanee, Ind.
- (905) **Decorative Laminate**: Full color brochures Parkwood Decorative, high quality plastic laminate; real wood veneer, plain color and three dimensional pattern finishes; abrasion resistant, proof to acid, alcohol, cigarettes; good for furniture tops, cabinet tops, panels.—Parkwood Corporation, 24 Water Street, Wakefield, Mass.

### ELECTRICAL EQUIPMENT

- (152) **Door Chimes**: Color folder NuTone door chimes; wide range styles, including clock chimes.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.
- (827) **Ventilating Fans**: Folder and catalog NuTone ventilating fans; models for wall and ceiling installation.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

### FABRICS

- (794) **Fabrics, Printed**: Information line of printed fabrics designed by Benjamin Baldwin, William Machado; seven contemporary patterns, good colors; special patterns, colors to specifications; prices, samples.—Ben Baldwin, Design Unit New York, 33 East Seventy-fifth Street, New York 21, N. Y.

### FLOOR COVERINGS

- (74) **Asphalt Tile**: Illustrated brochure: 3" x 3" to 18" x 24", wide range colors, patterns; feature trips, cove bases; features modern design—the Tile-Tex Division, the Flintkote Co., P. O. Box 2218, Terminal Annex, Los Angeles 54, Calif.

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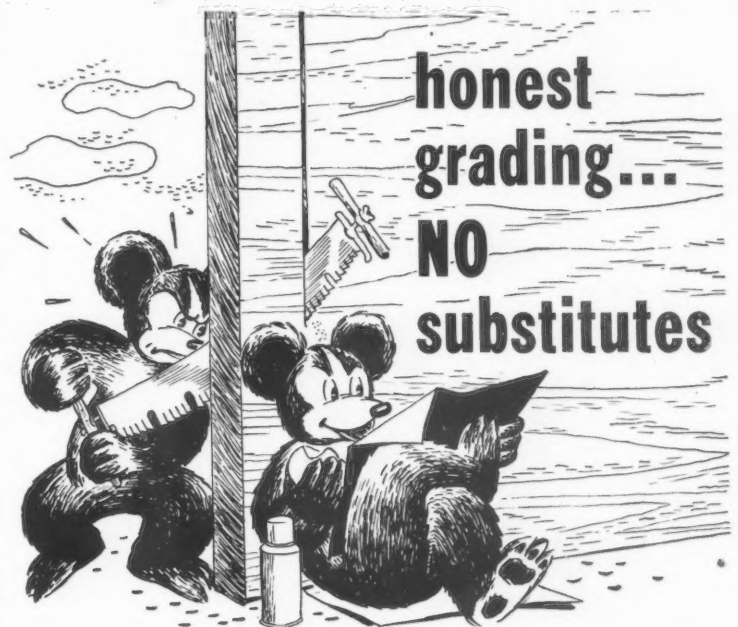
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### FURNITURE

• (559) Barwa Chair: New folder on America's most revolutionary relaxing medium, the Barwa; winner of three design awards in 1947-48; merit specified CSHouse Program; worth investigation.—Barwa Associates, 49 East Ontario Street, Chicago 11, Ill.

### HARDWARE AND FIXTURES

(824) Drapery Hardware, Venetian Blinds: 32-page booklet "Smart Window Styling" illustrating 85 different window treatments; features Kirsch drapery hardware and venetian blinds; price 25 cents.—Kirsch Company, Sturgis, Michigan.

### HEATING & AIR CONDITIONING

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

(906) Forced Air Gas Furnaces: Attractive 16-page brochure, easy to read, telling the story of Henderson Clipper, Clipperette and Hendy "60" forced air gas furnaces; follow complete manufacturing process for one of best engineered heating units; 60,000 to 200,000 Btu; basement, closet models.—Henderson Furnace & Manufacturing Company, Sebastopol, Calif.

• (907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heetaire electrical space heaters; wall-attachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electric Products, Inc., Buffalo 3, N. Y.

### INDOOR PLANTING

(900) Indoor Plants: Brochure "Foliage Plants for All Occasions" illustrating architectural effects with interior plantings; appraises mass, line, color as effected by indoor planting in contemporary structures; professional discounts to architects, designers, decorators; nation's largest wholesale growers of decorative plants.—Roy F. Wilcox & Company, Montebello, Calif.

### INSULATION AND ROOFING

• (95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P-F built-up roofs; answers any reasonable roofing problem with graphs, sketches, technical data.—J. W. Marlo, Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif.

### LIGHTING EQUIPMENT

• (908) Engineered Lighting: Catalogue featuring Westlite contemporary architectural, theatrical lighting fixtures and control equipment; well engineered, best of modern design; made in the West, available nationally; full technical, design, price data.—Associated Lighting Service, 488 Bryant Street, San Francisco, Calif.

• (909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth

study, file space.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for stage, exhibits, window displays, pageants, fashion shows, dance halls, cabarets, night clubs and fairs by Century; full details spotlights, floodlights, strip-lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

• (911) Glareless Lamps: Brochure glareless Lam Lamp, contemporary design, which provides well diffused light which can be directed where needed; lacquered parchment diffuser snaps inside rim of shade; birch base, rod and goose-neck of lacquered brush brass; laminated natural fabric and parchment shade; inexpensive.—The Lam Workshop, 63-A Summer Street, Somerville 43, Mass.

(462) Contemporary Lamps. Full information; good line of contemporary lamps; well designed.—Lamps, Ltd., 368 Sutter Street, San Francisco 8, California.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif

### PAINTS, SURFACE TREATMENTS

(912) Color Harmony: Brochure on new publication, "Color Harmony, with the McDonald Calibrator"; written by Sterling B. McDonald, noted author, designer, color analyst; 136 pages, 17 full color illustrations; 92 color full-color chart and mechanical calipers.—Wilcox & Follett Company, 1255 South Wabash Avenue, Chicago 5, Ill.

### PANELS AND WALL TREATMENTS

• (902) Building Board: Brochures, folders Carco Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets 1/4" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

• (585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

• (903) Decorative Panels: Brochure full-color on Parkwood Decorative, laminated plastic panels using genuine wood veneers retaining all natural wood luster; ideal for table or counter tops, wall panels; standard and cigarette-proof grades; 24"x30" to 36"x96"; interesting product meriting close appraisal.—Parkwood Corporation, 33 Water Street, Wakefield, Mass.

**PLUMBING FIXTURES, ACCESSORIES**

(826) Bathroom cabinets: Folder bathroom cabinets, one piece drawn steel bodies, bonderized after forming; also chrome bath accessories and wall mirrors.—F. H. Lawson Company, Cincinnati, Ohio.

**RADIOS**

• (532) Contemporary Radios, Built-in: Information one of best sources custom built, limited production and built-in radio-phonographs of contemporary design; western manufacturer.—Twentieth Century Design, 6553½ Sunset Boulevard, Los Angeles 28, Calif.

**SASH, DOORS AND WINDOWS**

(712) Sliding Steel Doors: Side Sliding steel doors and fixed sash for large glass areas in residential and commercial buildings; high quality, fully guaranteed; assembled at factory and delivered ready for installation; standard types and sizes illustrated details given: Arcadia Metal Products, 324 North Second Avenue, Arcadia, Calif.

\* (901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of crossbanded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resinglued plywood panels; one of best products in field.—L. J. Carr and Company, Post Office Box 1282, Sacramento, Calif.

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

(151) Folding Doors: Idea-packed 12-page brochure Modern-fold doors; accordion-type folding walls, top hung, no floor track; metal frame with leatherette cover; good contemporary design accessory.—R. H. McConville, New Castle Products, New Castle, Ind.

**SPECIALTIES**

(209) Flock, Flock Finishing: Booklet (32 pages) flock, flock finishing; process of coating short fibers on surfaces to velvet-like pile finish; contains actual color samples.—Behr-Manning Corporation, Troy, N. Y.

(744) Scale Models: Information interiors, design, furnishings; Belico models by Jack Eddington; makers of all types of scale models; official model makers to Arts & Architecture.—Lionel Banks & Associates, Belico, Inc., 407 Commercial Center Street, Beverly Hills, Calif.

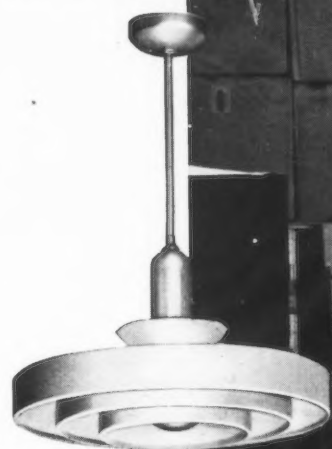
• (913) Lightweight Core: Brochure Parkwood Honeycomb, very lightweight core material for use between sheets of aluminum, plywood, veneer, decorative laminate; various grades range in compressive strength from 50 to 250 lbs. per square inch; ideal for doors, furniture, sliding panels; inexpensive.—Parkwood Corporation, 24 Water Street, Wakefield, Mass.

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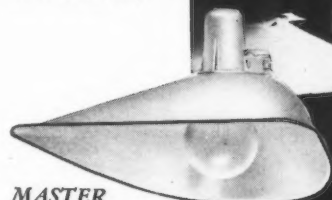
(914) Sheet Steels: Illustrated 12-page booklet special-purpose sheet steels for architectural use; shows properties, uses Armco stainless steels, enameling iron, Zincgrip, Zincgrip-Paintgrip for commercial, residential building.—Armco Steel Corporation.

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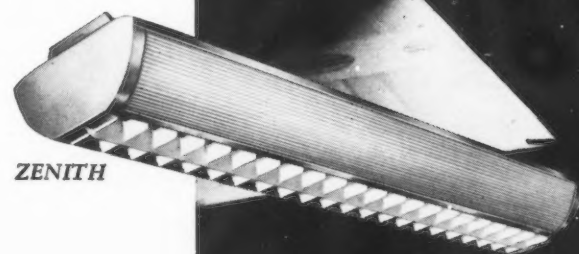
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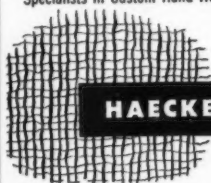
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